



# Billboard

NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND MORE

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## HOT SPOTS



### 5 'Soul' Success

Music-video exposure, payed off for S-Curve and its rising soul star Joss Stone.



### 9 'Virtuous' 'Patience'

The wait is over for fans, as George Michael makes his U.S. return after an eight-year hiatus with Epic debut 'Patience.'



### 28 'More' To Come

Tania fights back against adversity to launch her third album almost a year after its original scheduled release.

## Crisis Control

With Album Coming, Janet Plots Return To The Spotlight

BY GAIL MITCHELL

Will Janet Jackson's career forever be defined by a momentary "wardrobe malfunction"?

To a large degree, the answer will be found in the consumer response to Jackson's new Virgin album, "Damita Jo," which arrives domestically March 30 and internationally March 29.

It has been nearly two months since Jackson's infamous boob-tube stunt with Justin Timberlake during the CBS tele-

(Continued on page 72)



Janet Jackson backstage at the Super Bowl

## Legit P2P On Road To Reality

Filtering Is The Key; New Ventures Emerging

BY BRIAN GARRITY

NEW YORK—The race is on to legitimize peer-to-peer technology.

Music business sources predict that commercial P2P services are coming by 2005—both as startup ventures and cleaned-up versions of existing networks.

John Frankenheimer, co-chairman of Loeb & Loeb, gave the boldest public P2P prediction to date at the recent Billboard Music & Money Symposium, when he said that he expects legitimate P2P services to be a reality within the next year.

Others in the industry are quietly seconding the forecast.

"It's within the realm of possibility," one major-label technology expert says

(Continued on page 71)

## Vintage T's Fit The Bill

Retro Rock Garb Bags Big Bucks For Fashion Firm

BY CARLA HAY

They say everything old is new again. That is certainly true for Trunk Ltd. The Santa Monica, Calif.-based fashion company is making a name for itself by reissuing vintage rock T-shirts.

Launched in December, Trunk is projected to do more than \$5 million in sales this year, according to parent

company Cinq Group.

What sets Trunk apart from many other fashion brands selling vintage T-shirts is that Trunk has been able to get the licensing rights for such top acts as the Beatles, the Doors, Madonna, Ozzy Osbourne, Kiss and Bruce Springsteen.

Unlike most music merchandising companies, which tend to focus on the

(Continued on page 72)



BECKERMAN: STARTING AT HIGH END



SIMPSON: ADORNS DOORS SHIRT

The album that *nobody's* talking about...  
**Carl Thomas** *Let's Talk About It*

FEATURING "SHE IS" WITH LL COOL J, "ANYTHING," "MY 1ST LOVE," PRODUCED BY JUS BLAZE, & THE SMASH HIT "PROMISE"

IN STORES MARCH 23<sup>RD</sup>

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ADVERTISING



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## song of the year "perdóname mi amor"

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**WORLD DEEP MUSIC**  
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Estamos orgullosos de representar los derechos de ejecución de los autores y compositores más talentosos. Felicitamos a estos grandes creadores de la música latina, cuyas canciones han sido las de más éxito y popularidad del año pasado.



**estéfano**

## songwriter of the year



**EMILIO ESTERLIN, JR.**  
**AY BUENO**  
**TRAICIÓN**



**TEODORO BELLO JIMENES**  
**LA REINA DEL SUR**  
**ME FALTA VALOR**



**JIMENES**  
**A DIOS LE PIDO**  
**ES POR TI**  
**MALA GENTE**



**LESTER MENÉNDIZ**  
**PARA QUE LA VIDA**  
**QUIZÁS**



**MIKE SANTANDER**  
**CON ELLA**  
**ENTRE EL DELIRIO Y LA LOCURA**  
**POR MÁS QUE INTENTO**



**MARIO QUINTERO**  
**JUGO A LA VIDA**  
**LA CHICA SEXY**



**JORGE VILLAMIZAR**  
**CARALUNA**  
**MI PRIMER MILLÓN**



**Hacemos tributo a**  
**rafael hernández**  
**Un magistral compositor**  
**o inspiración universal**

**KARLA APOHTE**  
**SE ME SUBE**

**JOSÉ LUIS ARROYAVE**  
**CLÁVAME TU AMOR**

**IGNACIO BALLESTEROS**  
**DÍAZ** (BACH)

**MANUEL ANTONIO CAMPOS**  
**ZAZURTA** (BACH)

**POR LAS DAMAS**

**JUAN CASABLANQUE**  
**CONTRERAS**

**MUY A TU MANERA**

**RAY CONTRERAS**  
**SEDUCÍME**

**TEJANO FERRO** (BACH)

**ALUCINADO**

**GABRIEL FLORES**  
**QUÉDATE CALLADA**

**JOSE CARMEN FRAYLE**  
**CASTAÑO** (BACH)

**NO ME SE RAZAR**

**ALBERTO BASTÁN**  
**AY BUENO**

**RICARDO BASTÁN**  
**AY BUENO**

**MARIO ALBERTO**  
**GALLEGOS IBARRA** (BACH)

**DONDE VAYAS**

**LEONEL GARCIA, R.** (BACH)

**KILOMETROS**

**JOSÉ "PEPE" GARZA**  
**CAPRUCHO MALDITO**

**JOSE GIRELL** (BACH)

**VESTIDO BLANCO**

**ANGEL GONZALEZ** (BACH)

**SIN FORTUNA**

**RAMÓN GONZÁLEZ MORA**  
**PERDÓNAME MI AMOR**

**IMMY GREGO**  
**SEDUCÍME**

**ROSE HERNÁNDEZ**  
**LAS VAS DEL AMO**

**JULIO HERNÁNDEZ, JR.**  
**LOS DEMÁS**

**INDIA**  
**SEDUCÍME**

**JOSE ALFREDO**  
**JIMÉNEZ** (BACH)

**TE SOLTÉ LA RIENDA**

**CÉSAR LEMOS**  
**SE ME SUBE**

**ALFONSO LEZARRAGA**  
**LAS VAS DEL AMOR**

**DEL DAVID LEZARRAGA**  
**LAS VAS DEL AMOR**

**GERMAN LEZARRAGA**  
**LEZARRAGA** (BACH)

**ESTOY SUFRIENDO**

**JOSÉ ALFONSO LORCA**  
**GÓMEZ** (BACH)

**RESAME EN LA SOCA**

**ANTONIO JOAQUÍN MARDIANI**  
**TRAICIÓN**

**YASMIN MARRUFO**  
**SI TUVIERA QUE ELEGI**

**SHIRLEY MARTE**  
**SEDUCÍME**

**JOSÉ GUADALUPE**  
**MARTÍNEZ**

**QUÉDO TRISTE EL JACAL**

**ANGEL RAMIRO MATOS**  
**PERDÓNAME**

**RICARDO JAVIER MUÑOZ**  
**MUY A TU MANERA**

**LUIS FERNANDO OCROA**  
**QUE ME QUEDÉS TÚ**

**LUIS "LOUIE" PADILLA**  
**SUEÑA**

**A.B. QUINTANILLA III**  
**AY, PAPACITO!**

**SHAKIRA**  
**QUE ME QUEDÉS TÚ**

**ELSTEN TORRES**  
**LOS DEMÁS**

**ISRAEL URÍAS**  
**CORAZÓN CHIKITO**

**FELIPE VALDEZ**  
**LEAL** (BACH)

**BORRACHO NACÍ**

**ENRIQUE M. VALENCIA**  
**MI SOLDADO**

**TROY VERNOS**  
**TODOS MI AMOR**

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Top Albums

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VARIOUS ARTISTS	<i>Fired Up!</i>	35
VARIOUS ARTISTS	<i>Wow Gospel 2004</i>	36
SARAH CONNOR	<i>Sarah Connor</i>	37
YING YANG TWINS	<i>Me &amp; My Brother</i>	38
NORAH JONES	<i>Feels Like Home</i>	39
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BRITNEY SPEARS	<i>Toxic</i>	51
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BRITNEY SPEARS	<i>Toxic</i>	55
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JOSH GROBAN	<i>Clear</i>
HARRY CONNICK, JR.	<i>Only You</i>
NORAH JONES	<i>Feels Like Home</i>
KIDZ BOP KIDS	<i>Kids Bop 5</i>
VARIOUS ARTISTS	<i>Peace Music: Global Celebration</i>

Top of the News

**5. Gibson wins its trademark.** Infringement lawsuit against rival manufacturer Paul Reed Smith.  
**7. Revenue from ring tones** exceeded that of physical CD sales last year in Korea, sparking changes in the local music industry.

Music

**1.0 In The Spirit:** "American idol" finalist R.J. Helton's "Real Life" debut mixes styles and subjects.  
**1.2 Movies & Music:** New documentary "Mayor of Sunset Strip" chronicles Rodney Bingenheimer's impact on artists from David Byrne to Coldplay.  
**1.4 Classical Score:** Armenian composer Tigran Mansurian finds a home on the ECM label, with help from touring Kim Kashkashian.  
**1.9 Tourist:** Hip-hop dominates radio and retail but has less of a presence on the road.  
**2.8 R&B:** Nearly a year after its planned release date, Tamia's third album is re-launched.



**Hayley Westenra**  
Platinum Stars  
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**30**  
CEE-LO

**30 Beats & Rhymes:** Cee-Lo reaches for a broader audience with his sophomore Arista set, "Cee-Lo Green... Is the Soul Machine."



**37**  
RANDY TRAVIS

engineer on Van Morrison's studio albums, Mick Glossop captures a sense of live performance.

Retail

**4.5 From its roots at Lollapalooza,** Gameloft aims to be the country's largest traveling video-game festival.  
**4.6 The Indies:** University of Illinois students from Green St. Records to highlight their campus music scene.  
**4.7 Retail Track:** Tower is set to emerge from one of the music industry's shortest Chapter 11 restructurings.  
**5.1 Home Video:** The "DVD en Español" conference reveals Latin market opportunities for the home video industry.

**QUOTE OF THE WEEK**  
 "If it's an adults show, game on, but not if there's kids in the audience. I'd love to whip my apples out onstage, my baby bird. But there are kids watching."  
 TRICK PONY'S IRA DEAN  
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**Global**  
**5.3** New talents such as Wir Sind Helden grab the spotlight at the annual German music industry Echo Awards.  
**5.5 Global Pulse:** DJ Cam debuts his Inflamable Records label with the release of his own "Liquid Hip Hop" and Tasseel & Naturel's "Fillet of Soul."

Programming

**6.0 Tuned In:** Radio: John Tesh offers AC radio an antidote to the ragging Internet controversy.

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- 2.0 Boxscore**
- 4.0 Billboard Picks**
- 4.2 The Billboard BackBeat**
- 4.2 Executive Turntable**
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- 6.1 Chart Beat**
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**Go!n' Mobile**  
Wireless Music  
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**VIEWERS**  
WHAT THEY WANTED

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2003 ARTISTS

Evanescence

Wyclef

Frank

Musical

Calvin Darnell

Beyoncé

Bow Wow

The Roots

Michelle Branch

Simple Plan

Crash

The Black Eyed Peas

Insane

Cardi B

Queens of the Stone Age

Salmon

Sharon

Jason Mraz

Maroon 5

Phish of the Nations

Jay-Z

Run-DMC

Moby Dick's

Ben Harper

Yellowcard

Bob

The All-American Rejects

RoboCop/LL Cool J

Dido

Ashley





# Upfront

TOP OF THE NEWS



STONE: EP STRATEGY 'OPENED DOORS THAT ARE USUALLY CLOSED TO NEW ARTISTS'

## Stone Exhibits Plenty Of 'Soul'

BY MARGO WHITMIRE

For 16-year-old newcomer Joss Stone, the rules don't apply.

Without the usual push at radio, the S-Curve Records artist's debut EP, "The Soul Sessions," has jumped from the bottom half of The Billboard 200 to No. 64 this issue. The success is attributed to music video exposure and a unique marketing strategy.

S-Curve president Steve Greenberg executive- and co-produced the project. He explains that releasing an EP before a full studio album opened doors that are usually closed to new artists.

"If you put out a regular studio album with a single to pop radio, the world is really going to judge her based on how the single does," Greenberg says. "With 'Sessions,' we made a record that stood on its own, that clearly wasn't made for the sole purpose of having hit singles."

The collection of vintage soul covers arrived in September 2003. "The Soul Sessions" served as an introduction to the Devon, England, singer's upcoming album of original material.

"I thought it was just going to be a word-of-mouth thing," Stone recalls. "That was the

(Continued on page 73)

## New Era Dawns At BMG Distribution

BY ED CHRISTMAN

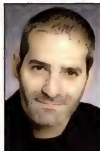
NEW YORK—The appointment of Jordan Katz as executive VP/GM of BMG Distribution reflects the final changing of the guard for U.S. music distribution.

Katz was an intern in the Arista sales department in 1987, the year that Pete Jones was picked to lead BMG Distribution. Jones, who is retiring March 31, was the sole head of distribution still holding sway from the bygone era when the "Big Six" distribution presidents dominated the sales side of the music industry.

"I am inheriting a fantastic team from Pete Jones, who built the most respected sales and marketing team in the industry," says Katz, who has served as senior VP of sales at Arista since 1999.

"With all the challenges facing the industry, it's a great time to meet them head-on and help bring the [BMG Distribution] organization into the future," Katz says.

Retailers praised Jones' replacement, even as they lamented his departure.



KATZ: READY FOR CHALLENGE

"Incoming, I don't think there is any better choice than Jordan. He is probably the most retail-savvy executive in any label group—and now, distribution group—and Musicland is just thrilled that he has this job," says Leve Garrett, president of purchasing for Musicland Group.

Russ Solomon, chairman emeritus at Tower Records, agrees. He says Katz's appointment is "absolutely wonderful news. He is 100% one of the most forward-thinking record executives I have ever met."

Jones, one of the most respected executives in the industry, was originally slated to step down at the end of 2003 but stayed on through a transitional period.

"Jones has been a true friend of retail and a clear pioneer in helping retail work through all of the issues over the years," Garrett says. "I can't imagine this business without Jones." Solomon, likewise, calls Jones "one of the most stalwart guys in the industry. He is a real asset to the business, a class guy, and I hate to see him go."

## Gibson Wins Suit

### Guitar Maker Defends Its Les Paul Trademark

BY RAY WADDELL and CHRISTOPHER WALSH

Gibson Guitar has won an important trademark-infringement case against instrument manufacturer Paul Reed Smith (PRS).

The claim involved Gibson's Les Paul single cutaway guitar. Gibson attorneys charged PRS with using the Les Paul body design without permission or compensation.

Judge William J. Haynes in the U.S. District Court for the Middle District of Tennessee ruled that the Steubenville, Md.-based PRS infringed upon Gibson's trademark.

According to the claim, the PRS "Singlecut" model unjustly used the Les Paul design, causing confusion in the marketplace and damages to Gibson Guitar. The amount of those damages will be determined in the next phase of the proceedings.

Nashville-based Gibson Guitar has manufactured guitars and other musical instruments for more than 100 years, and its premier product, the Les Paul guitar, has been sold continuously since 1952.

The Gibson Les Paul is named after the recording artist of the same name, who has been the leading proponent of the electric solid body guitar since the early 1940s.

Les Paul, the artist, and Gibson Guitar have a long-standing relationship. Gibson Guitar also sells lower-priced versions of its Les Paul guitar

under the Epiphone brand.

Gibson's Les Paul single cutaway guitar is traditionally shaped with a portion removed from the body of the guitar where the lower section of the fingerboard meets the body of the guitar.

(Continued on page 59)



COURT SAID THIS PRS MODEL INFRINGES GIBSON TRADEMARK

# 'Virtual Orchestra' Strikes Sour Note With Musicians

BY CHRISTOPHER WALSH

NEW YORK—A musician's union and a technology company are in a heated battle over the latter's virtual orchestra. Realtime Music Systems (RMS) says its Sinfonia is intended to supplement live musicians. Not so, says the union.

On March 4, RMS filed an unfair labor practice charge against Local 802 of the American Federation of Musicians (AFM). It cited the union's agreement with the Opera Company of Brooklyn (OCB), under which OCB would ban the use of Sinfonia from future productions.

In an August 2003 production of Mozart's "The Magic Flute," OCB used Sinfonia. It consists of a computer, keyboards and samplers and simulates orchestral sounds the way a synthesizer does.

Last month, the company was to

stage Mozart's "Le Nozze di Figaro" using Sinfonia in addition to live musicians. But Local 802 representatives believe the musicians not to play with Sinfonia's accompaniment. OCB and Local 802 then announced the ban.

## FASTIDIOUS DIFFERENT OPINIONS

"I've been living with this pretty much since our inception," RMS CEO Jeff Lazarus says. "But this is the first time we've really taken a stand."

Sinfonia, Lazarus argues, is not meant to replace musicians. He says that it supplements live musicians, allowing the sound of a full orchestra. "We're not against musicians or trying to put them out of jobs," he says. "We're musicians."

"There's a musician playing it, like any other musical instrument," Lazarus emphasizes. "That needs to

be understood."

Local 802 president David Lennon disagrees. "We're not talking about a musical instrument here," Lennon says. "Make that distinction very clear: It is a machine that is operated."

Lennon says technology is only better when it improves, not diminishes, something. "Live performance is what's at stake here," he adds. OCB representatives declined to comment.

Controversy over Sinfonia erupted during the 2003 contract dispute between Local 802 and the League of American Theaters and Producers. Eighteen Broadway theaters closed for four days when negotiations regarding the minimum number of musicians required for an orchestra—which varies by theater—broke down.

(Continued on page 73)



FROM LEFT, RENÉ ARSENAULT, MICHAELANGELO LACQUA, AND GREGG FINE: THEIR ONDA ENTERTAINMENT WILL SIGN ARTISTS TO PRODUCTION DEALS

# Onda Expands Production Role Beyond TV, Fashion

BY MICHAEL PAOLETTA

Onda Productions fully understands the difference between the worlds of fashion and music.

In four short years, the production and music supervision firm has built a business creating and remixing music for TV ads and fashion shows. Its client roster includes Gucci, Diane von Furstenberg, Hugo Boss, John Varvatos, Old Navy, Cotton Inc. and Ikea.

Now, the New York-based company is extending its reach with the formation of Onda Entertainment. This new division will sign artists to production deals and bring them to the record industry.

"Onda Entertainment will handle it all, from music production and management to getting the artist placed with a label," says René Arsenault, Onda Productions co-founder. Tom Sarig, former VP of A&R at MCA, joins the Onda Entertainment team, which consists of co-founders and production partners Michaelangelo LaCqua, Gregg Fine and Arsenault.

"We see Onda Entertainment as the next logical step," Arsenault adds. "Onda Productions gave us the oppor-

tunity to make a real foray into the music industry."

"We have worked with Onda for years," Diane Von Furstenberg director of PR Jennifer Talbott says. "They understand that Diane's personality and the collection's theme must come through in the music. With Onda, we get music that is fresh and modern."

Daniel Chu, creative director/senior copywriter of advertising agency TBWA/Chiat Day, concurs. "Unlike traditional music production houses, Onda does not create generic, jingly sounding music," he says.

"They understand new genres of music," he continues. "And they know how to make it accessible to the world."

This is key for such Chu clients as Kmart and Embassy Suites, which have used Onda-created music in recent TV ads.

Onda, the recording trio, has licensed original tracks to such labels as Hed Kandi, Wave and Naked Music/Astralwerks for dance/electronic compilations.

Recently, Onda executive-produced the Isley Brothers remix collection, "Take It To The Next Phase," for Epic/Legacy.

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SHARKEY: PLEDGED TO EXAMINE CROWD-SAFETY ISSUES

# Study: Events Unsafe

BY JULIANA KORANTENG

LONDON—A new survey of concert-goers concludes that a paucity of crowd-management skills threatens the U.K. touring business.

The report, presented at the International Live Music Conference (ILMCC) March 12-14 in London, warned touring professionals that massive improvements are needed across the board to ensure public safety at venues.

According to the report, the industry needs to re-evaluate the management of large-fide sites for

(Continued on page 73)

# Menudo Returns Hunt For New Members Begins

BY LELA COBO

MIAMI—Boy bands haven't gotten much respect since the heyday of the Backstreet Boys and 'N Sync. But a group of investors is banking on a Menudo revival to reawaken the preteen market.

Menudo Entertainment LLC plans to launch a series of open calls in the United States, Puerto Rico and Latin America this summer to look for the next incarnation of Latin pop's most successful boy band.

"It will be cutting-edge music with live flair," says Jeff Weiner, principal of Menudo Entertainment. "There's been a void in the preteen market for that kind of music. We're looking to go to

that niche market that we feel has been untapped for the past 10 to 15 years."

Weiner, who was formerly Tito Puente's business partner, joined with Barry Solomon (formerly with NBC) and promoter/marketer Jerry Brenner in Menudo Entertainment.

Last month, the group secured the rights to the Menudo name from Latin record executive Oscar Llorca.

The new Menudo, Weiner says, will be a bilingual, bicultural band made up of five members, 10 to 14 years old. As with the original Menudo, members will be steadily rotated to maintain a youthful age range. Weiner adds that he hopes some solo stars will also emerge from the mix.

(Continued on page 73)

# Blix Street Sues Eva Cassidy Parents

BY CHRIS MORRIS

Blix Street Records has sued the parents of late vocalist Eva Cassidy and film producer, alleging that they breached rights to the singer's recordings held by the label.

In the suit, filed March 15 in California Superior Court in Los Angeles, Blix Street alleges that Hugh and Barbara Cassidy have violated a 1997 agreement with the label. That agreement gives the label exclusive rights to release all recordings by their daughter, who died of melanoma in November 1996.

Thanks to extensive radio and TV coverage, Blix Street's 1998 Cassidy album "Songbird" became a major international hit. The label claims in the suit

that Cassidy's posthumous recordings have sold more than 6 million units worldwide and that the Cassidys have received more than \$5 million from Blix Street.

The suit claims that after meeting with a man named Allen Gelbard, who wanted to produce a film about Cassidy's life, Blix Street decided not to grant synchronization licenses for the film soundtrack. Nonetheless, the Cassidys partnered with Gelbard to produce the film.

Thereafter, the action alleges, the Cassidys, Gelbard and their company, Eva Cassidy Partners LLC, tried to breach Blix Street's contract. In one purported instance, the Cassidys insisted that the owners of a group of recordings by the act Method Actor (which featured Eva Cassidy) be allowed to grant synch

licenses for the film, in violation of Blix Street's rights.

The suit claims that the defendants threatened to secure synch licenses from other third parties to circumvent Blix Street's rights and undertook "a campaign of harassment" against the label. It also alleges that the Cassidys have denied the exclusive nature of their contract with the label.

The suit seeks compensatory, exemplary and punitive damages to be determined, a judicial determination of Blix Street's exclusive rights to the Cassidy recordings, an order of specific performance of synch rights for the proposed feature film.

Neil Fischer, a Los Angeles attorney who represents the Cassidys, said he had not seen a copy of the action.

## NEWSLINE

THE WEEK IN BRIEF

**Interscope, A&M, Geffen and DreamWorks** will begin using one staff to promote all R&B, hip-hop and crossover releases. Interscope senior urban executive Step Johnson heads the new department. The restructuring of Geffen's urban promotion operation eliminates eight positions. The reconfigured urban team now numbers 35. Among the exiting executives are urban music veteran Don Eason and rhythmic crossover head Tom Maffei. Sources say another senior Interscope executive, Howard Geiger, has segued to Universal-distributed Blackground Records. Artists on the four labels' collective roster include Mary J. Blige, Eminem, Dr. Dre, 50 Cent, Avant and the Roots. The restructuring follows Geffen's recent absorption of DreamWorks and Poly Anthony's appointment as Geffen's new president with Jordan Schur.

GAIL MITCHELL

**Warner Musica.** The U.S. Latin division of Warner Bros. Records, has suffered a new wave of layoffs. Sources say approximately eight people were let go March 16-17, including Amir Agui, the label's VP of A&R. Warner Musica now has about 15 staffers in the United States and Puerto Rico. The label had no comment at press time.

LELA COBO

**The Federal Communications Commission** has leveled another large indecency fine against Clear Channel. This time, it is a \$247,500 penalty against syndicated model WWDC (DC101) Washington, D.C., morning man Elliot Segal for material broadcast last year on three stations that carry his show. The material in question involved a discussion about oral sex and adult-film star Jeremy with a female caller, warning the maximum \$27,500 fine per incident. The hit aired two more times during the day in promos for Segal's show, WRXK. Richmond, Va., and WQSC Bethany Beach, Del., carry the program. Clear Channel issued a statement saying that the incident in question took place one year before it implemented its Responsible Broadcasting Initiative and that it has since been broadcasting Segal's show with a seven-second delay. The radio group also said it would "investigate the situation fully and respond as appropriate."

BRAM TETTELMAN

**Starbucks' Hear Music Coffeehouse.** An in-store music-retail offering, opened for business March 16 at the company's Santa Monica, Calif., location. Customers can create customized CDs, with a price range of \$6.95 to \$12.95. Universal, EMI, Sony and Warner Bros. are licensing music to Starbucks. Don McKinnon, Starbucks VP of music and entertainment, says the chain is aggressively courting indie labels and expects BMG to be on board soon. About 20,000 songs are available at the Santa Monica store. That number is expected to grow to 150,000 in the coming weeks. Interscope Geffen A&M chairman Jimmy Iovine tells *Billboard* that despite the popularity of downloading at home, the Starbucks project will attract customers. "When families go on Kazaa and look for Britney [Spears] or Norah [Jones], they might see 50% pornography, but Starbucks is a safe environment to find music." About 2,500 stores will be equipped during the next two years. **SUSANNE AULT**

**Bill Thomas exits ASCAP** as assistant VP/chief of staff. ASCAP has eliminated the position. Before he was promoted in 2002, Thomas, a 14-year veteran, was director of public affairs. He joined ASCAP in April 1990. **BILL HOLLAND**

**The Future of Music Coalition** will hold its annual summit conference May 2-3 in Washington, D.C., at George Washington University's Lincoln auditorium. FMC is involved in issues such as media consolidation, artists' rights, low-power radio and online music exploration. More than 70 panels and as many as 1,000 attendees are expected. Confirmed keynotes include Sen. Norm Coleman, R-Minn., chairman of the Senate Permanent Subcommittee on Investigations, and Michael Cops, Democratic commissioner on the Federal Communications Commission. Among the lineup of panelists are Danny Goldberg, chairman/CEO of Artemis Records; Derek Sivers, president of CD Baby; John Simon, executive director of Sound Exchange; Janicene Cardoso, actress and comedian; Seth Lowitz, owner of the 330 club; and Dave Meinert, president of the Pacific Northwest chapter of the National Academy of Recording Arts and Sciences and owner of Blue Team Management. **BILL HOLLAND**

**Highlights from one of the largest music events** in the United States will air as a two-hour summer TV special, *Nashville's 2004 Country Music* Assn. Music Festival, formerly known as the Pan Fier and now June 10-13, will provide the highlights for the CBS broadcast. The network also airs the annual CMA Music Awards. Robert Deaton of Nashville-based Deaton Flanigan Productions will produce the special. **BARRY A. JACKELL**

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

## Korea Rings In Cash

Cell Tunes Make More Money Than Recorded-Music Sales

BY MARK RUSSELL

SEOUL—South Korea is making phones ring in the tune of cash registers.

In 2003, revenue from mobile-phone music services outstripped sales of recorded music, according to industry sources.

The Korea Assn. of Phonograph Producers (KAPP) says total revenue from mobile-related music services was close to 400 billion won (\$336 million) last year. In contrast, labels body the Recording Industry Assn. of Korea (RIAK) says that recorded-music sales totaled 188 billion won (\$158 million) in 2003, down 32% from 2002.

KAPP statistics indicate that music revenue from mobile use reached about 110 billion won (\$92 million) in 2002 and 29 billion won (\$24 million) in 2001. KAPP is a "digital contents music association" comprising many of the same members as the RIAK.

The huge and rapidly growing ring-tone and ring-tune markets have

caused the ailing music industry here to reconsider its business model earlier than anticipated.

Sony Music Entertainment Korea managing director Yang Beom-jung describes the emerging transition to a digital economy as "difficult" but notes that ultimately, consumers determine the market's fate.

"The music industry must change to meet our customers' behavior," Yang says. "All the money being made from mobile services may not compensate for all the Internet piracy, but it will help us to see a new opportunity."

Government regulatory authorities have grouped revenue generated by mobile-phone services with Internet services. After much lobbying by KAPP, the RIAK, authors body the Korean Music Copyright Assn. and other industry organizations, the Ministry of Culture and Tourism assigned responsibility for collecting and distributing mobile royalties to KAPP beginning July 1, 2003.

Ring tones cost 200 won to 600 won (16 cents-50 cents) per clip, while "color rings" (the local name for ring tones) cost 700 to 1,200 won per clip. Users also pay a monthly 900-won subscription fee to their telecom provider.

A wider array of ring tones is available for downloading. From the latest pop hits to favorites of the past, Korean music dominates the mobile-music market, with more than 90% of repertoire being local, far above the 60% level in the recorded-music market.

In addition to ring tones and ring tones, music streaming and downloading, background music that plays during conversations and streaming video services are also available to mobile phone users.

South Korea has one of the world's highest mobile usage rates: As of October 2003, 33 million mobile phones were in use in a country of 48 million people.

(Continued on page 59)



JEWELL: 'PIRACY THREATENS THE VERY NATURE OF CREATIVITY'

## U.K. Forms Piracy Forum

BY EMMANUEL LEGRAND

LONDON—The British government is sending signals to creative industries that it is taking very seriously the threats to intellectual property.

The latest initiative from the government is the creation of a multi-industry forum set up to address the key issues surrounding intellectual property protection.

The creation of the forum was announced by culture secretary Tessa Jewell during a March 15 speech in Mumbai, India.

The forum will cover a broad array of interests, including film, music, publishing, design, fashion, computer games, Internet service providers, telecoms, hardware manufacturers and consumers.

The group will include government departments in the discussion of issues ranging from piracy to taxation. Further details will be outlined next month.

Jewell said the forum was part of a government-driven plan for "a shared approach in the fight against

(Continued on page 71)

## UME Gets Hip To Web Sales

BY CHRIS MORRIS

LOS ANGELES—Perceiving a Web-based opening in a shrinking retail universe, Universal Music Enterprises is launching an Internet-only catalog imprint, Hip-O Select.

The collector-oriented label will offer limited-edition packages that might not be able to find a home in the racks. It is similar in inspiration and intent to Warner Music Group's 5-year-old Rhino Handmade.

UME president Bruce Resnickoff notes, "There is still a yearning for physical product in a world where the business is shifting from a physical

world to a downloading world... There's been a huge transition on the traditional retailer to the big-box stores. There has been a big squeeze on product."

"It's leaving more and more product that has no home," Resnickoff continues. "What we're trying to do is not see that product get lost."

UME senior VP Pat



RESNICKOFF: 'STILL A YEARNING FOR PHYSICAL PRODUCT'



LAWRENCE: 'OUR AGG AGG ARE GOING BERSERK'

(Continued on page 59)



## Editorials / Commentary / Letters



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# Music



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TYRELL: ALBUM WILL BE PROMOTED IN TV, RADIO AND PRINT ADS, AS WELL AS AT FURNITURE STORES

## Roomful Of Jazz

Steve Tyrell Teams With Furniture Maker

BY MARGO WHITMIRE

With musical acts affiliating themselves with everything from soda to wireless devices, it was probably only a matter of time before an artist would inspire a furniture line.

That artist is Grammy Award-winning jazzman Steve Tyrell. He has made a career of reinterpreting jazz standards for a modern audience. Now, Pennsylvania House is looking to "take classic shapes and reinvent them for a younger consumer," says the furniture retailer's VP of marketing, Ron Fuhrman.

And the deal will offer Tyrell new exposure for his work.

When executives for the retailer heard Tyrell crooning in the background at a cock-

tail party, "a light went on," Fuhrman says, and New Standards/The Steve Tyrell Collection was launched in February.

"I kind of went, 'Wow, a furniture line,'" Tyrell says. "I couldn't believe someone was doing this."

Columbia Records VP of jazz marketing Mark Feldman says the deal was exciting because "getting radio to play jazz standards is hard, so we're always looking at other outlets."

Showrooms feature displays of Tyrell's latest album, "This Guy's in Love," alongside the line of more than 75 18th-century-inspired pieces.

The campaign leans heavily on the title

(Continued on page 12)

## Strong Interest Precedes New Michael Album

BY PAUL SEXTON

George Michael is beginning to find out whether "Patience" is a virtue.

The title of the English singer/songwriter's new album—released March 15 internationally on Aegian/Sony Music—could be Michael's wish for his longtime fans, who have bided their time for nearly eight years since his last studio set of new songs, the 1996 release "Older."

Early signs suggest the waiting will be worthwhile for both parties.

"There has been a really strong vibe around this album for months now," says Mark Noonan, head of music at HMV U.K. and Ireland.

Indeed, the single "Amazing" debuted March 7 on the U.K. singles chart at No. 4, with opening sales of 41,000 units.

That is 10,000 more than the total British sales of Michael's last single, "Shoot the Dog," which was indifferently received in 2002 as the second of two releases in a singles deal with Polydor.

(Continued on page 12)

Michael's first album of new songs in eight years will make its U.S. bow in June on Epic.



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## Helton Jumps From 'Idol' Finalist To 'Real Life'

With "American Idol" as a launch pad, singer/songwriter **R.J. Helton** is preparing for the March 23 multi-format release of his **B-Rite Music** debut, "Real Life."

The album is getting a full-throttle push from three companies: B-Rite, the label's Christian market distributor; **President Distribution**; and **Jive BNC**, which is handling distribution and promotion to mainstream radio and retail.

"I wanted to make something that different types of people would listen to. I love every type of music, from country to rock to rap to R&B to hip-

hop," says Helton, who co-wrote eight of the album's 12 cuts. "I wanted to add all of that in one CD. Because I do love every type of music, it's going to be fun for me to go to different markets."

Helton started gaining a fan base when he won a wild-card spot on the debut season of "American Idol" and became one of the final five contestants. In 2002, he was a featured performer on the "American Idol" tour. Such opportunities have been much appreciated by Helton, who has long wanted a career in music.

Currently an Atlanta resident, Helton grew up all over the country as his father's job as a VP with **Popper's Chicken** spurred numerous moves. At 16, Helton was recruited for the **Reader's Digest** tour of schools that had been an early vehicle for **Paula Abdul** and **Backstreet Boys**. After graduation, he toured with **Soul Focus**, but when the group disbanded, Helton began looking for other options and subsequently landed on the talent-contest show.

The 22-year-old describes "American Idol" as a "boot camp" that boosted his confidence. "I'm very strong now, much more outspoken than I used to be and I've learned a lot

about patience. I've learned God's timing is perfect."

**TRO Marketing** president **Linda Klosterman**, who is working Helton's debut, says his experience gives him a head start on other new acts.

"He came to B-Rite so well-prepared as an artist," she says.

"From the **Reader's Digest** tour to the training at 'American Idol' and then having a fan base from the platform they provided has been an amazing asset."

New artists don't usually have that. You have to start from scratch, but 'American Idol' gave us a running start."

"Even if" is the first single going to mainstream AC, Christian AC and top 40 radio. Within the next month, B-Rite will also work an as-yet-undetermined single to gospel radio. The album will receive prime pricing and positioning at retail.

Helton gained additional exposure last fall on the "Gotta Have Gospel" compilation CD released by **Integrity**

Music with the song "My Devotion," which became a hit in the United Kingdom and is being played in clubs in the United States. Helton has also had major media visibility through appearances on "Today," "Good Morning America," CNN and MTV's "Total Request Live."

**Gospo Centre**/B-Rite president **Vicki Mack-Latallide** says Helton's

labeling. I don't think it has any place with people expressing their faith."

Helton, whose father is Mexican, is an artist that Mack-Latallide sees as having broad-based appeal. "R.J. Helton [has] chosen to be an inspirational artist," she says. "He sings secular songs, but he also is singing Christian songs. He could have very easily done a secular record, but he has chosen to speak about his faith."

Helton says he chose to sign with B-Rite, the label responsible for the success of **Kirk Franklin**, because of the direction he wanted to go with his music.

"I didn't want to sign with an all-mainstream label, because they weren't going to allow me to sing about my faith and sing about relationships," says Helton, who is managed by **Mitchell Solarek** of **Mitchell Entertainment Group**. "I [labels were saying, 'It's] one or the other. If you are going to do love, do love. If you are going to do God, do God." But in meeting with B-Rite, I let them know my goals and visions, and they were behind me 100%. They allowed me to be myself. Not many new artists get to write as much as I got to. It's a very honest record and completely from my heart."



HELTON: "IT'S GOING TO BE FUN"

### In The Spirit

By Deborah Evans Price  
dprice@billboard.com



album hits her goal of expanding her successful gospel venture into contemporary Christian and other areas.

"Our big thing is we are getting rid of the color lines," she says. "That's going to be a little difficult, but I'm up for that challenge. I don't want to feel like I have all black music or all white music. I don't like any of that [kind of

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## Michael

Continued from page 9

"Amazing" opened at No. 1 in Italy, No. 2 in Denmark and Spain and No. 4 in Ireland. That helped it enter the cumulative Eurochart Hot 100 singles list at No. 4. It also bowed on the Australian chart at No. 8.

"Patience"—to be released in June on Epic in the United States—also represents a dramatic rapprochement for Michael and Sony Music.

Michael started his career in the early '80s as a CBS and later Sony artist in hit duo Wham! and stayed with the company for the launch of his solo career with the hugely successful album "Faith" in 1987.

But in 1992, Michael famously and unsuccessfully sued Sony over creative ownership. He left the company in 1995 and signed with DreamWorks for North America and Virgin elsewhere.

Then, last November, in a dramatic twist, Michael re-signed for the world with Sony's U.K. division (*Billboard*, Nov. 18, 2003).

"George was interested in two things," Sony U.K. chairman/CEO Rob Stringer says. What mattered was that "he felt comfortable here and that the deal was good. Both those things got sorted out."

Stringer points out that he and several members of his team have close associations to Michael and his manager Andy Stephens and worked on the 1998 Sony compilation "Ladies and Gentlemen—The Best of George Michael." That release sold 9 million

copies worldwide, according to Stringer.

"There weren't fences [to mend] with me, it wasn't like George hadn't worked on a successful project with us," he says. "The fences to be built were in America. [Sony U.S. president] Don Ienner was very positive about the whole project, met with George and discussed all the issues that needed to be discussed."

"We definitely had to do that before we could do the signing. It's driven from [the United Kingdom], but Don and George got on very well this time and had an honest conversation."

As for terms of the deal, Stephens says only, "It's not the deal he signed as an 18-year-old. This is a very different time for the industry with many different people involved at Sony, and the relationship so far feels incredibly

comfortable."

Stephens says tracks from the new set were played for all five majors before Michael returned to Sony.

Based on reaction to the material, he and Michael "made our mind up pretty much there and then who we wanted to be with," Stephens says.

"On top of that, Sony offered us an excellent deal that works for all of us."

Michael is undertaking press and radio interviews in European markets.

to the Christmas season.

Stringer acknowledges that marketing the new album presents a unique challenge, considering the time that has passed since Michael's last major release.

"We didn't take anything for granted, particularly with the reaction to [the 2002 singles] not being as positive as he would have liked. 'Amazing' was a really good radio choice, because it's a clean-cut radio hit."

*'There weren't fences to mend with me, it wasn't like George hadn't worked on a successful project with us. The fences to be built were in America.'*

—ROB STRINGER, SONY U.K.

Cecil Kurzman, VP of worldwide marketing at Epic in New York, says the new single drew the interest of U.S. programmers "as soon as it was launched in Europe."

The U.S. label already is working the track at top 40 and adult top 40 stations, and Kurzman says Michael will conduct "an extensive run of TV appearances and performances" around the album's release in June.

The artist's U.S. album sales total in the Nielsen SoundScan era (beginning in 1991), including those with Wham!, stands at 4.9 million. But total Recording Industry Assn. of America certifications for all albums by Michael and Wham! show U.S. shipments of 21 million, led by "Faith," which is certified 10-times platinum.

Sony has claimed global sales of more than 75 million units during Michael's career with the company.

Michael's most recent album, a collection of covers titled "Songs From the Last Century," was released in 1999 by Virgin and scanned 147,000 units in the United States.

**STRONG RETAIL VIBE**  
Expectations for "Patience" are running high at U.K. retail. HMV's Noonan describes the album as "a real return to form."

Noonan compares the album with earlier Michael albums such as "Older" and the 1990 Sony release "Listen Without Prejudice."

"As such, it should appeal to George's existing fan base and a whole new audience," says Noonan, who predicts strong sales all the way through



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## Tyrell

Continued from page 9

song and features Tyrell singing in TV and radio spots. It also includes advertising in such print publications as *Architectural Digest* and *House Beautiful*.

Pennsylvania House is spending more than \$1 million on media, Feldman says. "So far, the benefits are obvious."

Tyrell says the process of designing the furniture was "like having a bunch of musicians in the room and deciding the tempo, and once we got on the same page, it just flowed."

While Tyrell explores a new fan base with the deal, Fuhrman says Pennsylvania House will benefit because "we certainly have expanded our customer base into a bit younger consumer. The line has been getting excellent response."

The pairing makes sense, according to Feldman, because "the typical jazz consumer has a good amount of disposable income, and you'll be spending a few hundred dollars for these pieces."

As long as the collection continues to do well and to resonate with consumers, Fuhrman says the deal will remain.

"We're looking for a long-term relationship with Sony," he says. Tyrell continues to tour in promotion of his latest release and is due to appear the week of March 29 on NBC's "Today."

The serendipitous creation of his new furniture line doesn't surprise Tyrell. "All my standard albums have sort of gone on their way to find their own level of things."

## TO OUR READERS

The Beat is on vacation. It will return next week.



# Tastemaker Bingenheimer Profiled In 'Mayor' Film

Rodney Bingenheimer has been a radio DJ, musician, record-company employee, nightclub entrepreneur, music journalist and one of the most influential music-industry tastemakers since the 1960s.

And now he can add "movie star" to that list.

Bingenheimer is the subject of the **First Look Pictures** documentary "Mayor of the Sunset Strip," which opens March 26 in Los Angeles, April 2 in New York and expands to theaters in select U.S. cities April 9.

The movie's title comes from Bingenheimer's nickname as one of the

leading scenesters in L.A.

A longtime DJ at Los Angeles modern rock station **KROQ**, Bingenheimer has been credited with helping launch the careers of such acts as **David Bowie**, the **Ramones**, **Blondie**, **Van Halen**, **Beck**, **Oasis**, **No Doubt** and **Coldplay**. Bingenheimer is one of the first prominent DJs to give air-play to many of these acts, and his far-reaching influence can still be felt in today's music scene.

The critically acclaimed "Mayor of the Sunset Strip" received an Independent Spirit Award nomination this year for best documentary. Filmed over a six-year period, Bingenheimer opens up about his personal life, including his sometimes volatile relationships with family members.

Bingenheimer considers himself a private person, but he tells *Billboard* he was convinced to do the documentary because of an idea inspired by a meeting between his friends **Chris Carter** (one of the film's producers) and **Rolling Stones** guitarist **Ron Wood**.

"Ron Wood was having an art exhibit," Bingenheimer recalls, "and Chris went there to interview him about a possible book about me. Then Chris had the idea that Ron's inter-

view should be filmed."

And when Emmy Award-winning director **George Hickenlooper** came on board as director of the film, that sealed the deal for Bingenheimer.

Hickenlooper tells *Billboard*, "I had

the same relationship with Rodney that I had with **Francis Ford Coppola** in my documentary 'Hearts of Darkness.' I had to be candid and honest. Rodney was very courageous in allowing me to have access to his life in that way."

What comes through loud and clear in the film is that unlike many other well-known DJs, Bingenheimer has not been motivated by fame and fortune. His passion for music is unquestionable, and his reward comes from helping artists he thinks deserve to be heard.

The film's soundtrack, released March 16 on **Shout Factory**, is a collection of songs that exemplify Bingenheimer's history. It features tracks from **Brian Wilson**, the **Byrds**, **T. Rex**,

the **Ramones**, **X**, **Hole**, **Chris Martin** of **Coldplay** and Bingenheimer, under the name **Rodney & the Tube Tops**.

Carter, Bingenheimer, **Charles Ruggie** and **Shawn Amos** were the soundtrack's producers. Carter says,

Bingenheimer says that the hardest song to get for the film was "I'm Into Something Good" by **Herman's Hermits**, which is also in the movie but not on the soundtrack.

The "Mayor" film and soundtrack album include an exclusive track from Bowie—a live recording of "All the Madmen."

Bingenheimer explains the story behind the song: "We had a party for Bowie [in 1971], and he got to meet **Gene Vincent**. Bowie was playing guitar on the waterbed, and one of the songs he did was 'All the Madmen.'"

The documentary is raising Bingenheimer's profile. He is fielding TV offers and has not ruled out the possibility of writing a book about his life.

Currently in development is a big-screen feature film about Bingenheimer. The biopic is being produced in part by **Andrew Lazar** of **Bad Chance Productions**. **Warner Bros. Pictures** is attached to the project.

Even with all the corporate changes in the music industry, Bingenheimer says he still loves being in the business and will continue to be a radio DJ as long as possible.

"I try to block out all that corporate stuff out of my mind and do my own thing."

## Movies & Music

By Carla Hay  
chay@billboard.com



BINGENHEIMER, LEFT, AND BOWIE: WORKING PARTNERS, THEN AND NOW



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## In Armenia, Discovering The Past And The Present



MANSURIAN: WRITES MUSIC WITH "EXTREME" INTENSITY

Armenian composer **Tigran Mansurian** is a man of passion and intensity.

Whether discussing his friendship with **Dmitri Shostakovich**, describing his childhood in Beirut, Lebanon, or recounting the influence of **William Faulkner's** writings on his work, Mansurian punctuates his reflections with sweeping hand motions and piercing glances.

Yet the 65-year-old's own music exemplifies the power and pungency of the small and subtle gesture. Renowned violinist **Kim Kashkashian**—herself Armenian-American—explains the appeal of Mansurian's music this way: "His writing is very distilled, very concentrated. The intensity is extreme."

Mansurian says his music is steeped not just in Armenian music and history but is also influenced by a Japanese artist he observed some 30 years ago.

"I saw an *ikebana* artist creating a composition from flowers," he says, "and the theory behind this art is to reveal beauty through

simplicity. When they cut off leaves, you can see the childhood of the plant. From that emptiness, you imagine and create life yourself."

Despite his renown at home and his friendships with such colleagues as **Arvo Part**, **Alfred Schnittke**, **Sofia Gubaidulina**, **Valentin Silvestrov** and others, Mansurian is not well-known internationally. However, that is rapidly changing.

Since their first meeting several years ago, Kashkashian has become a champion of Mansurian's work, and the composer has written several works for her. Kashkashian's advocacy has blossomed into a long-term commitment to Mansurian from producer/ECM label head **Manfred Eicher**. The first fruit of that relationship arrived last July, when the

Munich-based ECM released "Hayren," a disc that included Mansurian's piece "Havik" as well as songs by the revered Armenian

by the **Hilliard Ensemble**.

"Lachrymae," a piece for viola and saxophone, is played here by its dedicatees, Kashkashian and **Jan Garbarek** (who makes his instrument sound remarkably like the traditional Armenian *duduk*). Rounding out the collection is 1981's Violin Concerto, played by **Leonidas Kavakos**.

**WHO'S FIT TO BE ARIADNE?** The brouhaha stemming from **Covent Garden's** decision to drop **Deborah Voigt** from this June's production of **Strauss's Ariadne auf Naxos** because of her weight shows no signs of abating, despite the outpouring of support for Voigt.

You know the opera-sized wars have hit the big time when the fury elicits outraged comment from *The New York Times'* editorial board, as it did March 10.

A suggestion for the beleaguered Voigt: Perhaps a suitable venue in London would be pleased to present you in a solo recital on the same night that Ariadne opens?

## Classical Score

By **Anastasia Tsioulcas**  
atsioulcas@billboard.com



composer/ethnomusicologist **Komitas** (1869-1935), arranged by Mansurian.

On March 30, ECM continues to explore Mansurian's exceptional work with a two-CD set titled "Monodia." Two compositions on the new disc were written expressly for Kashkashian: the 1995 viola concerto "And Then I Was in Time Again..." and "Confessing With Faith" for viola and voices (in which Kashkashian is joined

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# Platinum Stars

## Hayley Westenra Kiwi Star Impresses The World

BY PAUL SEXTON and CHRISTIE ELIEZER

Jill and Gerard Westenra's daughter is making them proud. Not only for selling 1 million albums at 16 years of age, but also for managing to fly around the world while keeping her feet on the ground.

Hayley Westenra's voice, as pure as the title of her hit album, is a jewel discovered and developed in her native New Zealand and now reaching audiences worldwide.

On April 6, "Pure" will arrive in North America on Decca Records, after selling more than 1 million copies worldwide, according to the Decca Music Group. The album has received platinum certification in Australia, with sales of 70,000-plus units; multiplatinum recognition in New Zealand, with sales

topping 152,000 units; and double platinum recognition in the United Kingdom, with sales of more than 700,000 units.

Westenra is the first artist to receive recognition in the Billboard Platinum Stars series based on international platinum status. This series of reports profiles selected new artists that have achieved platinum sales for the first time, as well as established platinum

### Hayley Westenra: Fact File

Age: 16  
Hometown: Auckland, New Zealand  
Album: "Pure"  
Label: Decca Records  
Web site: hayleywestenra.com  
Distributor: Universal  
International Distribution:  
Universal Music International

artists who are releasing new albums.

"Pure" shows Westenra's fluency in classical, operatic and pop repertoire. It gained its international breakthrough through the Decca Music Group, which is part of Universal Classics and Jazz and headquartered in London. Costa Pilavakis, president of the Decca Music Group, reports to Chris Roberts, chairman of Universal Classics Group (UCG).

(Continued on page 16)

## In Hailing Distance Of U.S. Debut

BY ANASTASIA TSIOLKAS

Nine months will have passed between the release of Hayley Westenra's album "Pure" in her native New Zealand and its April 6 North American bow. The extended buildup has allowed Decca Records to create a very broad campaign for the 16-year-old singer.

For the launch of "Pure" in the United States, Westenra and her family are moving to New York for at least six months, according to Marc Johnston, senior VP/GM for the Universal Classics Group, which includes Decca.

"Hayley is absolutely dedicated to the U.S. full-time," Johnston says. Media exposure around the release will come from an appearance by Hayley on "Good Morning America," coverage in teen magazines and heavy advertising buys on such high-profile shows as "Oprah," "Dr. Phil" and "Live With Regis and Kelly."

Decca also will turn to several tried-and-true methods of promoting a classical crossover artist.

Mike Lee, classical music buyer at Borders Books and Music, notes that Decca has supplied the store with free Westenra samplers to give away. "April is classical music month, and

Hayley will be a centerpiece of our positioning," Lee says.

In addition, following in the footsteps of such megastars as Andrea Bocelli and Josh Groban, Westenra is about to tape her first PBS special, a "Great Performances" program scheduled to air in fourth-quarter 2004.

"Her singing is so gorgeous," says David Horn, the program's producer. "It's reminiscent of the great boy-soprano sound of Anglican church choirs."

But while Decca will target its traditional crossover audience of adult women, the label is employing a new tactic: aggressively promoting Westenra to kids and teens. During April

and May, the young singer will appear on a national Radio Disney music education tour for middle-school students.

Robin Jones, VP of programming for Radio Disney, admits that Westenra is a departure. "She doesn't typify the Radio Disney sound," Jones says, "but presenting her exposes kids to a new level of music. And since she's so young herself, kids can really relate to her."

Glenn Lajeski, Disney's executive VP of music creative and marketing, agrees. "Unlike with Charlotte Church, for example, there's a priority to expose Hayley to a younger

audience," he says. To that end, Westenra's first Disney project is her appearance on the soundtrack for the direct-to-video "Mulan 2," slated for release in February 2005.

Another major and innovative aspect of Westenra's U.S. debut is Decca's effort to gain attention for her from the TV and film industries.

"We hired an independent consultant, Robin Kaye, who's been an amazing member of our team," Johnston notes. "She has showcased Hayley at most of the major studios. I believe that this is the first time anyone's done that systematically."

(Continued on page 16)

## Westenra

Continued from page 15

Following its release by Decca Sept. 15 in the United Kingdom, "Pure" became the fastest-selling album in the history of the U.K. classical charts and hit the pop top 10, snuggling up next to mainstream giants like Daniel Bedingfield and David Bowie.

"It's unbelievable [to hit] a million after just a few months," Piliavachi says. "We're sure we haven't fully penetrated [the United Kingdom] yet, and we haven't even started in the U.S., Canada [or Continental Europe]."

Bill Holland, divisional director of Universal Classics and Jazz U.K. and a 40-year industry veteran, remarks: "In some ways, it's the most phenomenal result I've ever seen for an artist."

Roberts, who is chairman of the Universal Classics Group in the United States and president of Universal Classics and Jazz for Universal Music International, acknowledges the extended lead-time for the release of "Pure" in the United States and Canada. "The timeline for her has been a bit elastic," he says. "We needed to be patient in developing an album that we wanted, in which the style, voice, key and tone were right for us."

Carol Wright, VP of International



marketing at Decca Music Group, praises Westenra's professionalism. "She acts like a veteran, and she's got a strong sense of self," Wright says. "The easiest thing about this project is you have 100% belief in the artist. You know she's the real thing and she's not going away."

As for Westenra herself, "These sales figures still haven't sunk in," she says. "I'd be singing regardless [of sales], but it's humbling that so many people appreciate it."

### NATIONAL PRIDE

Few artists from New Zealand receive awards from their prime minister. But Feb. 20, the 16-year-old Westenra was acknowledged by Prime Minister Helen Clark as the first New Zealand artist to receive an

award for tenfold platinum status in their home market. The album also holds the record for most weeks—18—at No. 1 by a New Zealand artist.

"There can be no better promotion for New Zealand than our artistic excellence," Clark said at the event, "and the success Hayley has forged will open new doors for other New Zealand musicians."

Adam Holt, managing director of Universal Music New Zealand, agrees. "It's well beyond any of our wildest dreams," Holt says. "Her music doesn't fit many radio formats here, but there is a huge pride in New Zealand about her. She's a genuine superstar."

The young singer has been getting used to mixing with musical royalty. Last year, her idol Andrea Bocelli told her, "You have the voice of an angel." Andrew Lloyd Webber is writing a song for her. And she lived in London while recording "Pure" with producer Giles Martin, who co-wrote "Beat of Your Heart" with his father, George Martin. The venerable producer also adapted "Amazing Grace" for the album.

Giles Martin says, "I think her success is up to her, as opposed to me or the record company. She and I worked one-on-one for six weeks. When I met her, the first thing she asked was [if she] could make me a cup of tea, and I thought, 'This is going to be easy.'"

A continental European release of

"Pure" is planned for autumn, depending on her U.S. progress.

"Right now, her positioning varies from market to market," Roberts says. "In New Zealand and Australia, she's adjusting to life as a real superstar. In Japan, she's being marketed as a classical artist, although she's not really a classical singer. The image [there] of her as a pure, innocent teenager is very important."

### "THE LITTLEST STAR"

Westenra took her first steps onstage a decade ago.

At age six, a teacher noticed her perfect pitch when she took the title role in a school Christmas play, "The Littlest Star." Encouraged by her teacher to learn the violin, she soon added piano and recorder. By the time she was seven, she was reading music, and she had made some 40 musical-theater appearances by age 11.

A year later, Westenra recorded a personal souvenir of her fledgling talents. After completing this self-recorded disc, she went "busking"—street entertaining—as she often did with sister Sophie and brother Isaac in their hometown of Christchurch.

At one point, the crowd that gathered to watch the trio included a local TV journalist. That led to a TV appearance, the attention of concert promoter Gray Bartlett and, eventually, a deal

(Continued on page 18)

## U.S. Debut

Continued from page 15

and the response has been fantastic."

While singing is Westenra's main focus right now, Johnston adds that her L.A. showcases had a bonus result: "When she was out there, people were giving her scripts to read, and she had a few rather impromptu auditions. So some film and TV roles are currently in the works."

One exec who responded to Kaye's initiative was Greg Sill, music supervisor for the NBC drama "American Dreams." "Robin brought her to visit the set and perform for Jonathan Prince, the series' executive producer, and myself. We just flipped over the sound of her voice—it's so angelic," Sill says. Westenra has been booked to appear on one of next season's episodes of the show.

"We are also very aggressively pursuing marketing deals," Johnston says. The label has already entered into a partnership with Doritos: Between now and December, Westenra will be featured on 20 million bags of chips, appearing alongside the artist Raven and Nick Lachey, former 98° singer and "Newlyweds" star.

# Hayley Westenra

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- Doritos® will feature Hayley on 20 million bags March-December
- Radio Disney school tour April-May
- e-single available on iTunes March

[www.hayleywestenra.com](http://www.hayleywestenra.com)

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Stars

Hayley Westenra  
'PURE'



## Platinum Stars

### Westenra

Continued from page 16

with Universal Music New Zealand.

"The family used the proceeds from busking to mount an independent record," remembers George Ash, then managing director of Universal Music New Zealand. "They manufactured [the record] themselves and sold it to stores [achieving sales of about 1,000]. They sent out copies to record companies, and that's when Universal got involved."

#### FAMILY MEETING

When Pilavachi learned of the excitement surrounding Westenra in New Zealand, he flew from London to Wellington to see the teenager sing in front of 100 people during a corporate function at a rural racecourse.

"I thought I should pop down to New Zealand and meet her," he says. "I was blown away by her charm and her family."

"Christchurch is very far from London and New York, and I thought if she and her family were really serious about having a major international career, it was important they know who they were dealing with," Pilavachi says of his meeting with Westenra and her parents.

Jill and Gerald Westenra.

"I wanted them to audition me just as much as I wanted to see her in action. And, frankly, I wanted to meet the family," he continues. "There've been so many horror stories of young protégés with manipulative parents, I'd hate to be part of an exploitation like that. But they're lovely people. I was really impressed with the whole environment [she] came from."

A three-album deal with Decca followed, which the company reported is worth £3 million (\$2 million).

Westenra says of Pilavachi, "He gave me more than the opportunity to be released internationally; he's part of my family."

In Asia, "Pure" has shipped close to 20,000 in Hong Kong, Singapore and Taiwan combined, according to Universal Music International. But it is in the United Kingdom that Westenra has proved her global sales potential.

The campaign there included "tinkering" with the track listing of "Pure" to reduce the perceived pop content and ensure the album was eligible for the classical chart, according to Dickson Stainer, marketing director for Universal Classics & Jazz U.K.

"Pure" sold 19,068 copies in its first week to debut atop the U.K. classical chart and at No. 6 on the pop chart. Stainer says that while the first phase of the campaign had been "fan-

based," this new success gave the label a story that attracted major media.

"What really drove Hayley's success [in the United Kingdom] was that she was able to be here for a long time."

Holland notes. By early 2004, sales had soared beyond 700,000 in the United Kingdom; Stainer says the label is now targeting 1 million in sales.

To hit this target, on March 29, Decca will release Westenra's version of Kate Bush's 1978 No. 1 hit "Wuthering Heights," rerecorded from "Pure," as a U.K. single.

"My mum had Kate's version in her record collection and suggested it when we were choosing songs for the album," Westenra says.

Westenra will immerse herself in her U.S. launch just as she did in the United Kingdom. "I'm going to be living in New York with my family for at least six months," she says. "It's a big challenge because there's so much area to cover, but I'm fine with it."

George Ash in New Zealand believes Westenra's innate adaptability will help the young singer embrace the U.S. market, and vice versa. "She's as at ease singing pop as she is classical, which means she can do Oprah one day, the Disney channel the next and PBS the next with no problem."

Additional reporting by Anastasia Tsoulcas in New York.

10 x Platinum in New Zealand, 2 x Platinum in the UK, Platinum in Australia, and "Pure" is still to be released in 80% of the World! With such natural talent, a voice that is heaven sent, and a hardworking, selfless and ego free personality, Hayley is a dream artist. Yes, I am the manager, and I might be biased, but for once it's all truth!

## Hayley Westenra

A BIG THANK YOU to the Decca Music Group and Universal Music Group for all your dedication and support. Exclusively represented by Steve "Abbo" Abbott. Bedlam Management Ltd. HayleyW@bedlammanagement.com

www.hayleywestenra.com



# Slim Tour Pickings For Hip-Hop Fans

Several Big Acts Choose To Stay Off The Road

BY RAY WADDELL

It's a familiar rap in the world of hip-hop touring: ticket sales lag miles behind the music's success in other areas of the business.

Though dominant at radio and retail, rap placed only one artist among the top 25 of 2003, as 50 Cent rang up nearly \$23 million in ticket sales, much of it co-headlining with Jay-Z on the Roc-the-Mic tour.

And, even if certain superstars confirm hopes, little improvement is expected this year.

"I think this year, in terms of hip-hop touring, will be only slightly better than 2003—mediocre," says Phil Casey, who heads up the Los Angeles office for International Creative Management (ICM). "There'll be more shows this year, but Roc-the-Mic was an event."

That said, in terms of packaging, the combination of Beyoncé, Elliott, Alicia Keys and Tania on the Verizon Ladies First tour is certainly star-studded, if tilted somewhat toward R&B. Sources say the Ladies First tour is nothing sellout business in major markets, and tickets are moving slower but satisfactorily in smaller markets.

Some established hip-hop artists opt to tour with acts from other genres, like Snoop Dogg on Projekt Revolution with the Us2, Korn and Linkin Park Cypress Hill with Blink-182; or Chingy with Christina Aguilera.

A Kanye West/Dilated Peoples tour goes out this spring, and other packages will doubtless surface. In addition to Usher, Ashanti and Joe, Casey and ICM are putting together a Dirty South Crunk package featuring Lil Jon, the Ying Yang Twins and others.

"This is the one area of hip-hop

Boi and André 3000 want to work on separate projects and have turned down lucrative offers to tour.

"I don't know the specific politics surrounding this situation, but this would be a fantastic time for OutKast to tour," Miller says. "The overall industry would really embrace this act, should they decide to go out."

Likewise Eminem. "We haven't heard that Eminem will decide to tour, and if he does it would be the highlight of the season," Miller says. Both OutKast and Eminem are booked by William Morris Agency.

## BUILDING CAREERS

Rap music, like touring in general, is in need of more headlining artists that can sustain a touring career.

"We're not interested in working with one-hit wonders," says Stephanie Mahler, agent for such acts as Twista and Kem at Monterey Peninsula Artists in New York. "We're only interested in dealing with those acts who get it and realize the label won't be around forever. We're looking to extend the careers of hip-hop and R&B artists."

Part of the problem in touring development for hip-hop is the difficulty in convincing platinum-level acts to take the time and effort to build a touring base when studio work is so much more lucrative and efficient in the short term.

"That's why we're having this conversation right now about the state of hip-hop touring," ICM's Casey says. "Sooner or later, these acts will realize they can't depend on the revenue from the recordings and will be forced to live. Touring will become a much more important revenue source for them."

Mahler agrees. "A lot of acts want to go out and chase the money, and we're out there trying to build careers," she says.

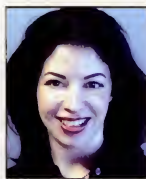
Toward that end, Twista has been underplaying markets. The artist began a run of 1,500- to 2,500-seaters April 13 in New York. The tour, which will run through May, follows a run of 500-seaters in January/February.

"The interest from buyers [on Twista] is phenomenal," Mahler says. "Ninety percent of the people we're working with are mainstream buyers, like HOB, Clear Channel and AEG Live."

Mahler says booking Twista into theaters is a deliberate strategy to stimulate demand and increase the buzz. "Ninety percent of the people we're working with are mainstream buyers, like HOB, Clear Channel and AEG Live."

*'A lot of acts want to go out and chase the money, and we're out there trying to build careers.'*

—STEPHANIE MAHLER, MONTEREY PENINSULA ARTISTS



Theories as to why rap is a touring also-ran are many and have been well-explored in these pages. Bottom line: rap to be successful, history shows it must be packaged, as evidenced by past multiartist tours ranging from Dr. Dre's Up in Smoke to Jay-Z's Hard Knock Life and the Cash Money label's packages.

Even the top performers in the genre—including 50 Cent, Nelly, Dr. Dre, Snoop Dogg, DMX, Jay-Z, Ja Rule and Busta Rhymes—must have strong supporting casts to average 10,000 people per night.

Eminem, arguably the genre's top star, is no exception, selling out Detroit's Ford Field twice to the tune of \$5.3 million with Missy Elliott and 50 Cent last summer. His Anger Management tour in 2002 featured Ludacris, Pansy Roach, Xzibit and the X-Entioners and grossed more than \$14 million and averaged a healthy 14,651 per-show attendance.

right now that seems to be selling through across the board," Casey says of Southern rap. "The key is to keep all these acts off the road until we're ready to do a real tour."

## LIVE IN '04

It's even more disappointing for rap when its top stars are not on the road. A big question in 2004 is, Who's working?

"What's Nelly gonna do? What's 50 gonna do?" wonders Jason Miller, who programs rap for House of Blues Concerts (HOB) based out of Denver.

"People are expecting Dr. Dre will work when a record comes out, but nobody really knows when it's going to come out," Miller says.

And then there's OutKast, quite possibly the hottest hip-hop act on the planet. In November 2003, the duo has no plans to tour, which is a disappointment to promoters and rap fans alike. Sources say OutKast's Big



THE PIXIES: PICTURED BEFORE THE GROUP SPLIT IN 1993

# Pixies Reunion Is Just The Ticket

BY JONATHAN COHEN

By the time internal tensions splintered the Pixies in 1993, their influence on such acts as Nirvana and Radiohead—and on alternative rock in general—had already been cemented.

And while the group's upcoming reunion tour shocked fans familiar with the band's famously feuding past, the demand for tickets comes as no surprise to those involved with the tour.

"I don't want to come off as a wacky, but I expected it," says the group's agent, Marc Geiger, "I firmly thought that, like a fine wine, the Pixies only appreciated in terms of value."

Reunion tour plans began to come together after the group agreed to appear on the April 6 of the Coachella Valley Music & Arts Festival, set for May 1-2 in Indio, Calif.

"They wanted to do warm-up dates," says Geiger, who is senior VP at William Morris Agency. "In order to allow Coachella to be the first meaningful U.S. play, we're playing out-of-the-way, nowhere places on purpose. This is a low-pressure, warm-up tour."

Indeed, the 14 pre-Coachella club dates, which begin with an April 13 show at the Fine Line Music Cafe in Minneapolis, take in such off-the-beaten-path Canadian cities as Winnipeg, Manitoba, and Regina and Saskatoon, Saskatchewan, as well as Eugene, Ore. Every performance is sold out, with some of them having gone clean within five minutes. The Minneapolis show went on sale March 11 and sold out in four minutes.

"Beforehand, there was no way of knowing how big this would be," says talent buyer Keith Buckingham of Mon Uki, which is promoting the April 27-28 Eugene shows. "But we felt confident, because our research proved there was still a major demand for this artist."

At Fairchild in Saskatoon, venue staff adjusted the size of the room to allow double the original capacity of

1,500 for the April 17 show, according to events manager Karl Schlosser.

At the Eugene on-sale, promoters watched in amazement as fans lined up hours ahead of time at the McDonald Theatre box office, even though the gig was not even advertised in the local media.

After the first show sold out in minutes, venue staffers wrote down the names of fans who were shut out and did their best to accommodate them once the second show went up two weeks later.

"That was a lovely gesture by the venue," Buckingham says. "The only reason the second one took 30 minutes to sell out was because we allotted more tickets to the box office this time."

## FUTURE PLANS

After Coachella, the Pixies head to Europe for 23 headlining and festival appearances ending July 10 at Scotland's T in the Park Festival. Although the band has been rumored as a possible Lollapalooza headliner, Geiger insists plans for the ensuing six weeks are undecided, beyond August stops at a Japanese festival and either the Reading or the V Festival in the United Kingdom.

Meanwhile, "a major-market North American tour throughout the whole fall into December" is taking shape, Geiger reveals. "The size of the venue is going to vary from probably 2,500 to 10,000, depending on the market. It is an embarrassment of riches."

Asked what fans can expect from the shows, for which the Pixies have been rehearsing in secret in southern California, Geiger says, "It's huge—bigger than I thought. The band is playing well together. They're going to play all the hits."

The Pixies, comprising vocalist/guitarist Black Francis, bassist Kim Deal, guitarist Jose Santiago and drummer David Lovering, are managed by Ken Goss at Anything Goes Management.

# Buffett Likely Artist At Fenway Concert

Although Red Sox officials couldn't confirm the artist, they did tell *On The Road* that plans were moving forward for Sept. 10 and 12 concerts at Boston's Fenway Park, and it's no secret that the planned performer will be Jimmy Buffett & the Coral Reefer Band.



BUFFETT, SAILING INTO FENWAY?

"On the record I can tell you that we have applied to have a concert Sept. 10 and 12, and things are moving forward," says Larry Cancro, senior VP of Fenway affairs for the Red Sox, owners of the beloved downtown ballpark.

The historic stadium hosted its first concert ever last fall, when Bruce Springsteen & the E Street Band grossed \$5.2 million from two extremely well-received sellouts Sept. 6-7. Cancro and Sox officials have always said bringing another show in was a possibility.

"When we do go with a concert, we try to go with a group whose crowd behaves a lot like ours," Cancro explains. So Parrotheads would be welcome at area watering holes like the *Cask 'N' Flagon*.

"Surrounding business did very well with the Springsteen show," Cancro says. "With the upcoming concert[s], the Sunday [Sept. 12] show might end a little early, around 9 p.m."

Community meetings to air concerns are scheduled, and a licensing hearing will be held March 22. The only major issues are noise-related, Cancro says, "and beyond that we don't foresee anything that could be a stumbling block."

Like the Springsteen show, the Buffett concert at Fenway would be produced by *Clear Channel* Entertainment Boston, where CCE co-CEO Don Law holds court.

**AINT' LIFE GRAND?** The Grand Ole

Opry will take its well-known brand into a live format with the Grand Ole Opry American Road Show 2004, featuring Opry members Vince Gill, Patty Loveless, the Del McCoury Band and frequent Opry guest Rebecca Lynn Howard, newly signed to *Arista Nashville*. Also on the bill are Grand Ole Opry announcer Eddie Stubbs and special guest appearances by other Opry performers.

The tour begins April 23 at the Mohegan Sun Casino in Uncasville, Conn., and will play a combination of arenas, amphitheaters, fairs and festivals into October. Stops include such large venues as the Ohio State Fair in Columbus (Aug. 14), the Michigan State Fair in Detroit (Aug. 17) and the Arizona State Fair in Phoenix (Oct. 16).

Production includes a tour version of the Opry's signature barn backdrop and microphone stands.

The tour is produced by Terry Elam of Fitzgerald Hartley and booked by Paul Moore at the William Morris Agency.

**PARTICLE OF TRUTH:** Guns 'N' Roses guitarist *Buckhead* will tour for the first time as a solo artist, opening a series of 15 dates for *Particule*, beginning March 31 in Milwaukee at the Eagles Ballroom and continuing through April 15 at the *Variety Play-*



**On The Road**  
By Ray Waddell  
rwaddell@billboard.com

house in Atlanta. The tour will include record-release concerts for Particule's debut *Oz Music* release, "Launchpad," at Chicago's Park West (April 3), the *Paradise in Boston* (April 6), New York's Irving Plaza (April 9) and the *TLA* in Philadelphia (April 10). Particule is booked by Jonathan Levine at *Monterey Peninsula Artists*. The group will also play the *Wakarusa Music Festival* in Lawrence, Kan., June 18-20.

**MUSHROOMHEAD & SOIL:** *Records* said Soil will tour with *Mushroomhead*, beginning April 3 at *Arden Ballroom* in Sayreville, N.J. *Twisted Method* and *Dope* are also on the bill. Dates are booked through May 8 at the *Orbit Room* in Grand Rapids, Mich. Soil is managed by the *Firm* and booked by *Michael Arfin* at *Writers & Artists Group International*.

MARCH 27 2004		Billboard	BOXSCORE CONCERT GROSSES	
ARTIST	VENUE/DATE	GROSS/TICKETS/PRICE	ATTENDANCE/CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas March 10-14	\$2,842,462 \$25,925/19,127/50/87.50	28,388 19a sellouts	Concerts West
BETTE MIDLER	Offices Depot Center, Sunrise, Fla. Feb. 25-29	\$2,092,247 \$151/20,851.50	20,105 31/100 two shows	Clear Channel Entertainment, In-house
EL CONCIERTO DEL AMOR: GILBERTO SANTA ROSA, JUAN LUIS GUERRA, GRUPO 440	Madison Square Garden, New York Feb. 12	\$1,098,738 \$120/20,675/55.55	13,228 14,147	Ralph Mercado Presents
METALLICA, GODSMACK	America West, Phoenix March 10-12	\$801,315 \$15/955	16,778 16,000	Frank Productions, Beaver Productions, CCB
METALLICA, GODSMACK	San Jose, Calif. Feb. 25-29	\$688,000 \$93.50	16,000 16,000	Anchor Planet Entertainment
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	Glendale Arena, Glendale, Ariz. Feb. 12	\$786,073 \$75/50/40	12,143 12,118	Clear Channel Entertainment
TORY KEITH, BLAKE SHELTON, SCOTTY McCRECK	Comedian's Court Civic Center, Portland, Maine Feb. 12	\$647,247 \$43.75	13,472 two sellouts	Clear Channel Entertainment
BRITNEY SPEARS, KELIS, SKYE SWEETNAM	San Diego Sports Arena, San Diego March 2	\$666,815 \$200/50.50	11,578 14,371	Clear Channel Entertainment
TORY KEITH, BLAKE SHELTON, SCOTTY McCRECK	Continental Airlines Arena, East Rutherford, N.J. Feb. 12	\$647,481 \$63/75/32.75	12,379 14,371	Clear Channel Entertainment
LUIS MIGUEL	Arrowhead Stadium, Anaheim, Calif. March 4	\$606,995 \$125/365/170/55.55	8,296 11,229	House of Blues Concerts
TORY KEITH, BLAKE SHELTON, SCOTTY McCRECK	Mohegan Sun Arena, Uncasville, Conn. Feb. 23	\$523,982 \$68/55	8,329 14,371	Clear Channel Entertainment
METALLICA, GODSMACK	Tecoma Convention Center, Tucson, Ariz. March 3	\$502,230 \$74/55	8,514 14,371	Clear Channel Entertainment
HILARY DUFF	ARCO Arena, Sacramento, Calif. Feb. 20	\$480,221 \$41/25/33.25	13,873 13,126	Clear Channel Entertainment
KID ROCK, PUDDLE OF MUDD	The Pyramid, Memphis Feb. 20	\$471,290 \$33/75/32.5	14,328 14,328	Beaver Productions
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Gaylord Entertainment Center, Nashville Feb. 20	\$453,996 \$34.50	12,666 14,328	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Thomas & Mack Center, Las Vegas Feb. 20	\$428,283 \$28.25	12,116 13,500	Globevoice
SARAH BRIGHTMAN	KeyArena, Seattle Feb. 20	\$426,771 \$70/50/39.50	8,228 8,738	Clear Channel Entertainment
KID ROCK, GOVT MULE	Alhambra Arena, Alhambra, Ill. March 12	\$413,310 \$55/325	11,804 14,328	Jam Productions
KID ROCK, PUDDLE OF MUDD	Van Andel Arena, Grand Rapids, Mich. Feb. 20	\$408,400 \$33	11,870 14,328	Clear Channel Entertainment
GRUWINE, JAGGED EDGE, JOE AVANI	Browns Theatre, San Antonio Feb. 20	\$382,875 \$85/57/34.50	5,725 two sellouts	Clear Channel Entertainment
YANNI	BB Center, San Antonio March 9	\$376,325 \$65/327.50	6,880 12,800 two shows	Danby O'Donnell Presents, AEG Live
YANNI	Don Haskins Center, El Paso, Texas March 7	\$367,106 \$57/50/32.50	7,899 14,328	Danby O'Donnell Presents, AEG Live
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Rupp Arena, Lexington, Ky. March 1	\$343,945 \$33.50	16,328 14,328	Clear Channel Entertainment
INDIGO GIRLS, CORDERO	Radio City Music Hall, New York March 12-13	\$343,310 \$40/33/32.50	5,983 12,800 two shows	Radio City Entertainment
TOM JONES	Ball Courts, Montreal March 14	\$338,415 \$60/33/37 Canadian/40/36/32.11	7,196 10,000	Gilbert Entertainment Group, House of Blues Concerts
KID ROCK, PUDDLE OF MUDD	CenturyLink Center, Bristow, Va. March 4	\$338,126 \$33/30/32.5	9,718 10,000	Beaver Productions
311	Kaiser Unleashed Arena, New Orleans March 11	\$279,300 \$35	7,980 14,328	Beaver Productions
BARENAKED LADIES, GAVIN DEGRAW, RUTHERFORD BOUCHER	Verizon Wireless Arena, Las Vegas March 1	\$265,405 \$55/32.5	7,286 14,328	Clear Channel Entertainment
BOB DYLAN	Ray White Auditorium, St. Paul, Minn. March 10	\$254,295 \$55	5,693 14,328	Jam Productions
SARAH BRIGHTMAN	Russell County Center, Portland, Ore. March 10	\$242,800 \$70/325	4,307 7,073	Clear Channel Entertainment
DEEP PURPLE, THIN LIZZY	Madison Square Garden, New York Feb. 27-28	\$241,880 \$20/325	5,676 two sellouts	Clear Channel Entertainment
LYNYRD SKYNYRD	Wheatley Music Fest., Wheatley, N.Y. Feb. 27-28	\$236,432 \$47.50	5,486 two sellouts	Clear Channel Entertainment
SARAH BRIGHTMAN	Las Vegas Events Center, Reno, Nev. March 1	\$223,200 \$115/40	3,882 5,000	Clark World Presents, Tearing Pro
YANNI	Tongue Coliseum, Allentown, Pa. March 4	\$222,518 \$55/53.5	4,804 4,996	Danby O'Donnell Presents, AEG Live
KID ROCK, PUDDLE OF MUDD	Kaiser Unleashed Arena, New Orleans March 10	\$231,445 \$33.50	6,970 14,328	Beaver Productions

Source: NIELSEN EDI. Box office grosses include only ticket sales and are subject to change. For more information and pricing, call Bob Beas: 410-921-9171.

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# Spotlight

## JOE JACKSON

For 25 Years, 'Never Part Of Any Movement'

BY CRAIG ROSEN

A quarter-century has passed since Joe Jackson first burst onto the scene from Britain with "Look Sharp!" It is an album that, after 25 years, still bristles with punk energy and new-wave melodicism.

Back then, and even now, critics grouped Jackson with both new-wavers and punks. But with a career spanning two-and-a-half decades, Jackson has proved impossible to pigeonhole.

In 1978, his biting song "Sunday Papers" appeared alongside such new-wave entries as the Police and Squeeze on the A&M Records compilation "No Wave." In 2003, Jackson's "Is She Really Going Out With Him?" took its place along with tracks by the Clash and the Damned on "No Thanks! The '70s Punk Rebellion."

Chronologically, including Jackson on those compilations certainly makes sense, but the musician argues that he was never part of either scene.

### Joe Jackson: Fact File

Age: 48  
Hometown: Portsmouth, England  
Album: "Aftermath"  
Record label: Restless/Rykodisc  
Distributor: Rykodisc  
International distributor: Rykodisc  
Web site: joejackson.com

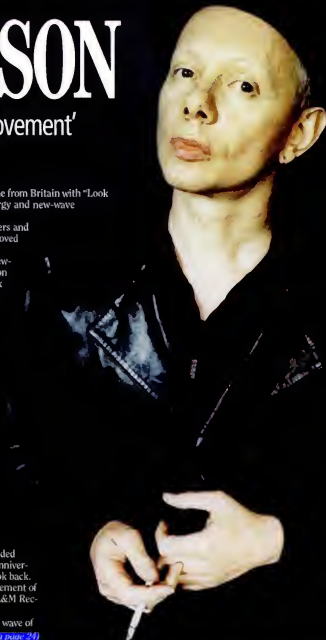
"I never felt a part of any movement," Jackson says. "It seems pretty obvious to me that even my very early stuff is not punk. I was influenced by punk because of the time, but I guess people have different perspectives."

"I was over-qualified for punk," he continues. "I fucked up. I had already learned to play. I already became a musician before punk happened. I could have saved so much trouble if I had known that you didn't need to know how to play. No, actually, I'm fortunate that I grew up in this very provincial, ignorant situation where I really learned music. I learned to read music when I was 11 years old. I learned a lot before I found out it wasn't hip to do that, and I was better off because of it."

On March 16, Rykodisc released "Aftermath," a 13-track album recorded during the 2003 reunion tour of the Joe Jackson Band. That tour, and the anniversary of the 1979 release of "Look Sharp," have prompted many fans to look back. While Jackson may have been too accomplished to be a punk, the excitement of that scene led to his signing. David Kershenbaum, then-VP of A&R for A&M Records, recalls discovering Jackson.

"I was over in London during the summer of 1978 looking for this new wave of

(Continued on page 24)



## 'It's Just Been A Series Of High Points' Joe Jackson Talks Of Reunions, Recording And The Road Ahead

BY CRAIG ROSEN

As his new album "Afterlife" arrives in stores, and in light of the 25th anniversary of the release of "Look Sharp," Joe Jackson sat down with *Billboard* to discuss the recent reunion of the original Joe Jackson Band, his career highlights and his future plans.

**Did you ever think you would be playing with the same guys 25 years later?**

No, we're more surprised than anyone. But that's one of the things that made it great. It was something that was never supposed to happen, but it turned out to be great fun.

**You recently played at the Sundance Film Festival. Are you planning to work on more film projects?**

I have a couple of possibilities for later this year. It would be nice, because I haven't done one for a while. I just had a lot of bad luck on that front for quite a few years. I had a few offers, but they've always come up when I'm in the studio or on tour.

**Through the years, several artists have covered your songs. You have probably heard Sugar Ray's version of "Is She Really Going Out With Him?" What did you think of that?**

I'm always flattered if someone does one of my songs. What I say is, "Thanks... for the royalties." I'm still flattered, even if the version sucks. And that one didn't really. I thought it was OK.

**It seems that the reunion project has revitalized you. Would you agree?**

No. It was not like I was in a coma before. [He laughs.] Jesus Christ. "Night and Day!" I think is my first album. I really do. And the tour on that was tremendous. Great band,

probably the best I've ever had on tour. We had a great time, and I'm really proud of that project.

And now here comes the original Joe Jackson Band, it gives you guys something to write about. It gives you an angle, and then you start saying things like, "Oh, he's revitalized."

**You said the Joe Jackson Band reunion was a "one-off." Was the original idea just to record a new album or play a single date?**

No, the idea was to do a new album and a tour. That was that, and we're not continuing. We did a big tour. We played 104 shows and went to a lot of places we never played 25 years ago. This band never went to Australia and New Zealand before. The first American show was in New Orleans, where we had never played.

**When you got the guys back together, did you have any doubts?**

Well, I thought that for like 20 years. [He laughs.] The whole point was to make a new album, and that is when I became interested. I had about a half-dozen songs that I thought would suit the band, and I started to get excited about the idea of doing something new. The idea was not just to do an exercise in nostalgia. There's an element of that, but it's a new album with new songs, we wouldn't have done it otherwise.

It just shows other facets of what this band could have done if we had stayed together. This is our fourth album, the album we would have made if we stayed together longer and matured. [We would have] bounced back from the third album, which is not so great. But "Volume 4" is the best album we've done together, in terms of the songs and the playing and everything.

I'm really proud of it. I think it's a much better album than "Look



THE JOE JACKSON BAND: (FROM LEFT) DAVE HOUGHTON, GARY SANFORD, JACKSON AND GRAHAM MABY

Sharp!," but there's no way I'm going to be able to convince anyone of that. There's always that nostalgia element. Something is considered important because of when it came out.

**On "Volume 4," the song "Thugz 'R' Us" takes aim at hip-hop. What do you think of the genre?**

I'm so bored with it, I'm over it. It's like this huge monster that just grinds on year after year to suburban white kids. That's what that song is [about], it's just making fun. It's not an angry song or anything like that—some people have misinterpreted it a bit—it's supposed to be funny.

I thought some of the early hip-hop was kind of interesting, but most of it leaves me cold. I'm a fan of Duke Ellington, Aretha Franklin, Ray Charles and Stevie Wonder, and sometimes look at someone like Snoo Doggy and wonder if this is the

best that black America has to offer. I don't think it's very fashionable to say that.

**Why did you decide to break up the Joe Jackson Band in the first place?**

It was very simple. The drummer, Dave Houghton, left. He wanted to get off the road for personal reasons. And I just felt like he was such an [important] part of the band. There's a dynamic and a balance of personalities in every band.

He's just such a great guy, it was almost impossible to imagine continuing without him. So I thought, "Maybe it's a time for a change." I decided that rather than replace him, I'd take some time off and do something a little different. I wanted to do something featuring keyboards more, because I am a keyboard player. That turned out to be "Night and Day," which has no guitars.

I don't think any of my music has ever been very guitar-oriented. Even the stuff that has guitar is quite often not your typical guitar stuff, because I'm not a guitar player.

**When "Night and Day" came out, it was certainly different from almost anything else in the marketplace. That was a time when MTV and Bon Jovi were big.**

I remember being very nervous about "Night and Day." I thought it would be a commercial disaster. But I thought, "You know what? I'm going to do it anyway."

Looking back, I'm still surprised how successful that album was. A lot of it has to do with behind-the-scenes stuff—record-company politics, timing and all kinds of things.

It's probably the only album I've ever made where a record company that was very strong at the time decided they wanted it to be a hit.

*(Continued on page 20)*

### JOE JACKSON

# STILL SHARP! AFTER 25 YEARS

## CONGRATULATIONS FROM ALL AT

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CONCERTS  
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WE ARE PROUD TO BE A  
PART OF THE JOE  
JACKSON FAMILY FOR  
OVER 20 YEARS



THE  
RZO  
COMPANIES

## Jackson

Continued from page 21

talent that I saw breaking out of there with Elvis Costello and a couple of others," he says. Kershensbaum met Jackson through John Teller, then a music publisher who later became Jackson's manager.

On a Friday, Kershensbaum received a four-song demo tape with "Look Sharp!," "Sunday Papers," "Is She Really Going Out With Him?" and "Got the Time." By the following Monday, A&M had signed Jackson to a recording contract.

"Within a few days, we were in Eden Studios," Kershensbaum recalls. "We recorded the album in two weeks in the mornings while Elvis Costello was recording 'Armed Forces' in the afternoons. [The studio arrangement was ironic.] particularly because of the comparisons."

## MULTIFACETED TALENT

On his debut, Jackson's musicality may not have been evident to all his fans, but a mere three years later, with the release of "Night and Day"—the best-selling and most acclaimed album of his career—Jackson made it clear that his talent transcended any scene or fad.

Ever since that first release, Jackson has dabbled in everything from reggae-influenced sounds and swing to jump blues and film music. He even won a Grammy Award for his 1999 Sony Classical release, "Symphony No. 1." He has had the kind of career that keeps fans guessing by genre-hopping and following his muse, drawing inspiration from

such legends as Costello, Neil Young and David Bowie.

## GOING WITH THE FLOW

The man himself might argue that any of his musical moves were premeditated.

"I don't feel like I ever really changed directions," Jackson says. "And if I did, I certainly didn't do it consciously or deliberately. I didn't have an agenda. I don't think any true artist has an agenda. You don't make this kind of record because of this, this and this. It just doesn't work that way. It's a much more intuitive process and a lot of it is a mystery to me, quite frankly."

Jackson attributes some of his earliest musical swings to whims and external forces. For example, he says that "Joe Jackson's Jumpin' Jive," his 1981 foray into big band and swing, was "just supposed to be a little vacation, just for a bit of fun. Let's play someone else's music for a change." It started out as, "Let's do a few pub gigs for the fun of it, and it kind of snowballed into an album. There was no agenda there at all."

His subsequent album, 1982's "Night and Day," which reached No. 4 on The Billboard 200 and spawned the hit singles "Steppin' Out" and "Breaking It in Two," was an indirect result of drummer Dave Houghton leaving the band. Houghton's departure inspired Jackson to drop the rock quartet format in favor of showcasing his piano playing and Latin rhythms.

Jackson continued to confound fans during the next two decades, with moves that included a live album recorded directly to two-track that consisted of entirely new material (1986's "Big World"), film scores

(1983's "Mike's Murder" and 1988's "Tucker: The Man and His Dream"), albums influenced by jazz (1981's "Body and Soul") and classical (1987's "Will Power" and 1999's "Symphony No. 1").

However, his latest career move may have been the most astounding of all. Jackson, never one to wallow in nostalgia, decided to regroup the original Joe Jackson Band—drummer Houghton, bassist Graham Mahy and guitarist Gary Sanford—for 2003's "Volume 4," the group's fourth album.

Like "Volume 4," the new live album "Aftermath" is on Rykodisc. For Rykodisc president Joe Regis, signing Jackson was a "no-brainer."

In the fall of 2002, Regis traveled to Jackson's hometown of Portsmouth, England, to catch a performance and make his pitch. "I said, 'Ryk's the right place for an artist like Joe. He's classy and talented, the perfect artist for Ryko.' And to my good fortune he agreed," Regis recalls.

## NOW WHAT?

Given Jackson's career, exactly what his next move will be is anyone's guess.

Michael Maske of Big Haste, who has served as Jackson's manager for the past four years, and Jackson himself hint that more film scoring is in the offing. Another possibility is an all-Broadway one-man show, based on Jackson's 1999 autobiographical, "A Cure for Gravity."

Jackson says his plans are much more modest. "I'm going to take some time off and try to get into some film scoring," he says, before adding, "and I'm available if anyone wants a piano player."

## Dear Joe,

25: more than half of  
**FORTY YEARS** - Congratulations!

It's been a **PRECIOUS TIME** and we're **STILL ALIVE!** Unfortunately we're not **NINETEEN FOREVER**, but **NIGHT AND DAY** you're **THE MAN** with all **BOOY AND SOUL**, always **STEPPIN' OUT** into the **BIG WORLD** and **LOOK SHARP!**

Sometimes, it's been

**STRANGER THAN FICTION**,

but we **GOT THE TIME** and had lots of **SUMMERs IN THE CITY**, not only in **MEMPHIS** or **DOWN TO LONDON**.

I hope there will always be  
**ONE MORE TIME** a **HAPPY ENOING!**

Looking forward to the future giving  
**THE BEST THAT I CAN DO - let's GO FOR IT!**

Sincerely, **PETER RIEGER**  
and all at **PRK**

PETER RIEGER KONZERTAGENTUR - THE SERIOUS ART OF PROMOTION  
PRKNET DE - Part of the MEDIA MUSIC GROUP

Joe Jackson's  
Top Album Chart Action

Title	Label	Debut	Chart	Peak Position
"Look Sharp"	A&M	Apr. 7, 1979	Top LP's & Tapes	20
"I'm The Man"	A&M	Oct. 27, 1979	Top LP's & Tapes	22
"Beat Crazy"	A&M	Nov. 8, 1980	Top LP's & Tapes	41
"Joe Jackson's Jumpin' Jive"	A&M	Aug. 1, 1981	Top LP's & Tapes	42
"Night And Day"	A&M	Mar. 17, 1982	Top LP's & Tapes	4
"Mike's Murder"	A&M	Sep. 24, 1983	Top LP's & Tapes	64
"Body And Soul"	A&M	Apr. 7, 1984	Top LP's & Tapes	20
"Big World"	A&M	Apr. 19, 1986	Top Pop Albums	34
"Big World"	A&M	May 24, 1986	Top Compact Discs-Pop	14
"Will Power"	A&M	May 2, 1987	Top Pop Albums	131
"Live 1980/86"	A&M	May 21, 1988	Top Pop Albums	91
"Night And Day"	A&M	May 28, 1988	Top Compact Discs-Pop	26
"Blaze Of Glory"	A&M	May 6, 1989	Top Pop Albums	61
"Blaze Of Glory"	A&M	May 13, 1989	Top Compact Discs-Pop	20
"Laughter And Lust"	Virgin	May 18, 1991	Top Pop Albums	116
"Heaven & Hell"	Sony Classical	Sep. 20, 1997	Top Classical Crossover	3
"Heaven & Hell"	Sony Classical	Sep. 20, 1997	The Billboard Classical 50	3
"Symphony No. 1"	Sony Classical	Nov. 6, 1999	Top Classical	7
"Symphony No. 1"	Sony Classical	Nov. 6, 1999	The Billboard Classical 50	8
"Volume 4"	Rykodisc/Restless	Mar. 29, 2003	Top Independent Albums	8
"Volume 4"	Rykodisc/Restless	Apr. 5, 2003	Top Internet Album Sales	25

Compiled by Gordon Murray



LOOK SHARP:  
Jackson's 1979 debut





## Q&A

Continued from page 122

and really put a lot of money, time and effort into it. That's the only time in my career that actually happened. And that's one of the reasons it's still my most successful album. I don't think it's because it's my best album, although it is a good one. I'd

put it in the top four or five.

Last year Universal gave it the special-edition treatment. Were you involved in that at all?

I was. They—Universal—allowed me to be involved, so I [had] some say. I was able to do some fact checking on the liner notes. And I managed to stop them from using some unreleased live stuff that was really bad. It was not even mixed, but they

were actually going to release it. It was in an atrocious raw state.

Meanwhile, they [overlooked] a great live album that came out in 1986. I managed to get them to use stuff from that instead. They also used some of my original demos for "Night and Day," with me playing everything, which are kind of cute. But they used a couple that I didn't want them to use. It's a mixed bag. It was not a complete disaster.

Some of your albums are out of print. Are you lobbying to have them rereleased?

There's nothing I can do about that. I've tried, and management over the years has tried. They [Universal] have no reason to do anything about it. A couple of those records are not my favorites anyway. At least one, "Blaze of Glory," is a pretty good record, and it should be available.

You said you think "Night and Day II" is your best album.

If I had to pick one, yeah. That's sort of my most complete album. It draws a lot of elements together, but it really works. It was an ambitious project. When you do something ambitious and you know you've pulled it off, it's like hitting a home run. I'm very proud of that album.

It seems to be on the way to becoming my most underrated album. It was very badly promoted. I think the fact that it was called "Night and Day II" put a lot of people off rather than make them interested in it.

Would you consider that album and tour the high point of your career?

Oh, I'm not dead yet.

Well, up to now?

I couldn't pick a single high point; there have been many, many. I would say the last two tours I've done have been amazing. The "Night and Day II" band was just incredible. I started putting that band and road crew together months and months ahead, because I really wanted to be a dream team. But then this last tour with the old guys was such an unexpected treat. That was another high point.

Working with Francis [Ford] Coppola [on the score to "Tucker: The Man and His Dream" in 1988] was a high point. I think it's just been a series of high points and hopefully many more to come.

On the other side of the coin, how about the low points? Are there any you care to talk about?

A couple of film projects didn't really work out that great. There are certain albums that I'm not that thrilled with. I think I made too many albums. I should have made a couple less.

I don't really feel that way about you, but I think Elvis Costello and Prince are guilty of that.

I agree with that. Some people don't know where to stop. I do find that with Elvis; he's brilliant and I'm not putting him down, but sometimes it's just more than you need. I think there are a couple albums of mine that the world possibly could have done without.

Which ones?

"Beat Crazy" I'm not crazy about. "Body and Soul" is OK, but not as good as "Night and Day." "Big World"

is OK, but not as good as "Blaze of Glory." "Will Power" is premature. I have done much better instrumental work—my symphony is a million miles ahead of that, and it won a Grammy. But even Shakespeare and Beethoven did a couple of duds.

It's very easy for a listener or critic to sit back and say, "Oh, you lost it there," but Christ, you're only human. People don't realize how hard it is just to be pretty good sometimes. I think my track record is pretty good. I have my favorites, just like anyone else.

You once said that you prefer touring over recording. Do you still feel that way?

Oh yeah, performing for an audience is what it's all about. Obviously other people feel differently about it. When I walk onstage [in front of the audience] I have a feeling like, "Ah yes, now I remember why I'm doing this." It all makes sense.

When you're in the studio, you're making music for audiences that is out there somewhere, in theory. Having the audience there in front of you is a hell of a lot more fun.

Are there any artists that you would like to work with?

I just worked on a very interesting collaboration with Ben Folds and William Shatner. Ben is coordinating and producing this album with Shatner with various musicians. I spent a few days in Nashville hanging out with the Shat, and Ben likes to call him, and that was great. It was definitely unusual. I think it's going to be a great album.

You have dealt with several different record companies through the years. A&M was co-founded by a musician. Did that help convince you to go with them?

Yeah, there used to be important people at record companies who were passionate about music and were knowledgeable about music. I'm not really sure that's the case anymore.

There [used to be] a completely different mentality. The idea of developing an artist over several albums was still considered. There have been a lot of changes, and I can't think of that many for the better. But I [can't] change the way the industry as a whole functions. My priority should be making good music.

I want to work with people that are excited to work with me. That's why we went with Ryko for this last album, because they were so enthusiastic. Even if they don't do a good job, even if the album's a flop, at least it's going to be a better experience. Sometimes that's all you can count on. That's why you have to make a record you like, put together a band you like and do the shows you like. You can't count on anything else. At least at the end of the day you can have fun. That's what I want to do. That's why I'm doing this.

## Congratulations on 25 years of great music!

-Bob Epstein

Epstein, Levinsohn, Bodine, Hurwitz & Weinstein, LLP

Joe—  
You've come a long way from that Transit van in Basingstoke!

Congrats,  
The gang at Little Big Man

Joe,  
Congratulations on 25 years in the music business.  
It has been a privilege and pleasure to work  
with you for the last 10 years.  
We wish you continued success and happiness.

Andy Woolliscroft  
and everyone at Primary Talent International



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# JOE JACKSON

## LOOKIN' SHARP FOR 25 YEARS!

CONGRATULATIONS FROM UNIVERSAL MUSIC ENTERPRISES



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# After Setbacks, Tamia Tries Again

BY GAIL MITCHELL

Is it possible to regain the momentum and buzz that may have been lost when an album has been pushed back? That's the question facing Elektra Entertainment and R&B singer Tamia. Aided by a massive Verizon Wireless TV campaign, Elektra revved up the marketing wheels for Tamia's third album, "Still," last April (*Billboard*, July 26, 2003). One year later, the album—originally slated for Aug. 19, 2003—has not even begun to appear.

"Many acts can't regain what they lost in terms of momentum and buzz" when an album is pushed back, says Rico Brooks, Atlanta district manager for the Peppermint music chain. "Other times, pushing an album back is the right thing to do."

The latter scenario holds true in Tamia's case. First single "Officially Missing You" was released to piggyback the success of her pairing with rapper Fabolous on the hit "Into You." But Tamia was experiencing fatigue and a numb leg, which led to a troubling diagnosis: multiple sclerosis.

"I'm glad the album didn't come out then," Tamia says. "I wasn't healthy

enough to support it.

"I can't put into words how tired I was. I was working a lot when I was diagnosed, and fatigue just ached in my bones. It's a chronic illness but treatable."

Since the diagnosis and ensuing treatment, a lot has happened. Most important, the larger of two nodules on her spine that made doctors nervous has disappeared; a "very small one" remains.

The album also underwent a few changes. Retitled "More," it was retitled to include songs by producers the Trackmasters and R. Kelly, whose "Questions" is the project's second single. After six weeks, it is No. 45 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Then another potential setback occurred. The sale of Warner Music Group spurred a round of executive exits and departmental restructuring (*Billboard*, March 13). Among those departing: Elektra chairman/CEO Sylvia Rhone.

WMG's ongoing consolidation of the Elektra and Atlantic operations has not slowed Tamia's promotional activities. She is criss-crossing the country as part of the Verizon Ladies First tour. Featuring Beyoncé, Alicia Keys and labelmate Missy Elliott, the tour kicked



TAMIA: READY TO PROMOTE

off March 12 in Fort Lauderdale, Fla., and wraps April 21 in Anaheim, Calif.

## 'DIVINE TIMING'

High-profile appearances with Fabolous on BET and MTV2, a month-long radio promotion tour and a com-

mon voice-ringer deal with Sprint helped spread the word about Tamia's album last year. As April 6 approaches, Elektra has launched several other attention-getting strategies to reinforce the new release date.

An advertisement with Suge Knight will appear in the *Rolling Stone* issue hitting stands March 26. The singer also appears on the cover of *Smooth Magazine*. An exclusive Tamia single, "No Way," is available through Apple's iTunes store.

A major TV ad buy runs March 22 through April 17. That includes one week on UPN. Other recent and upcoming TV appearances include the NBA All-Star game (singing the Canadian national anthem), "Soul Train" and five episodes of BET's "The Center."

Now that her Darren Grant-directed "Questions" video has premiered on Launch, a major online campaign is being

developed, as are possible AOL tie-ins.

The label has already staged several listening parties and dinners with major retail buyers, according to Michelle Murray Gee, VP of marketing and artist development. "We're also doing a lot of listening posts. Many people are going into stores trying to figure out when the record is available."

For her part, Tamia just wants to keep moving forward after all the ups and downs.

"I went from 'What's going on?' and being upset six months ago to 'Wow,' she observes. "These events have put things into perspective. Now I believe even more in divine timing."

"People have put a lot of time and energy into this project," she says. "The best tribute I can give to those still here and those who were let go is to ride this out."

# Stars To Salute The Apollo

Natalie Cole Among Those Conformed For An Anniversary Show

Natalie Cole, Willie Nelson and Denzel Washington comprise the initial talent lineup for the Apollo Theater's 70th-anniversary celebration. It will be taped March 28 for an NBC special to be broadcast in June.

As noted here last week, the two-hour show will feature contemporary artists from the realms of music, dance, comedy and acting. Their performances will be complemented by clips from the Apollo archives.

**MIND GAMES:** Producer Dallas Austin says Prince's "Dirty Mind" album surfaced during chats he had with Janet Jackson before recording tracks for her latest album, "Damita Jo" (see story, page 1).

"She told me she was in a good place, having a good time," Austin recalls. "So we wanted to do songs that were really fun, sexual. And I

## Rhythm & Blues

By Gail Mitchell  
gmitchell@billboard.com



wanted to bring back her pop side."

Two of his songs made the final cut: first single "Just a While" and beat-heavy "Seduction."

"Compared to her last album [I'll For You]," Austin says, "this one is closer to Janet not trying to make a record for any one format. It's just a good Janet record."

Austin's production plate includes Gwen Stefani's solo project. "We both love '80s music. And with her so into reggae and urban culture, we make a good combination."

Also on act: rock band Dropdead, signed to Austin's Rowdy label, and a second feature film, "Jellybeans," which is in preproduction. The movie is about the Atlanta skating rink where he still hangs out with OutKast, TLC's T-Boz and others. It is his first collaboration with Will Smith's Overbrook Entertainment.

Austin's first film, *Twentieth Century Fox's* "Drumline," debuted in 2002.

artist Marques Houston ... Cedric the Entertainer joins Lionel Richie as co-host of ABC's "Motown 45" special. The comedian/actor succeeds Justin Timberlake. The tribute program will be taped April 4 at Los Angeles' Shrine Auditorium and will air May 3. To date, the performer slate includes Boyz II Men, the

Funk Brothers, the Four Tops, Gladys Knight and India.Arie.

The 26th annual **Black College Rhythm Convention** rolls into Atlanta's downtown **Hilton Hotel** April 16-17. Keynoting the event are American Urban Radio Networks president Ed. "Jay" Williams and lecturer **Stedman Graham**. Slated to conduct a music symposium is **Roc-A-Fella CEO Damon Daash**.

**IN MEMORIAM:** The Jacksons weren't the first pop family act charting hits in the '70s. There were also the Sylvers. Edmund, the lead singer of the group, died March 11 after battling lung cancer diagnosed last May. He was 47.

Edmund's distinctive tenor graced the group's first top 10 R&B single, "Wish That I Could Talk to You," in 1972. After signing with Capitol, the Sylvers scored several top 10 hits, including the 1975 No. 1 R&B/pop dance ditty "Boogie Fever." The Sylvers also recorded for *Casablanca* before Edmund released a solo album on the label in 1980, "Have You Heard." He is survived by 11 children, his parents and eight siblings.

MARCH 27 2004 <b>Billboard</b> HOT RAP TRACKS			
Airplay monitored by  Nielsen Broadcast Data Systems			
LAST WEEK	TITLE	ARTIST/PROMOTION LABEL	Artist
1	ONE CALL AWAY	Chingy Featuring J. Weir	Chingy
2	TIPSY	J-Kwon	J-Kwon
3	SPLASH WATERFALLS	Ludacris	Ludacris
4	DIRT-YOUR SHOULDER	Jay-Z	Jay-Z
5	HOTEL	Cassidy Featuring R. Kelly	Cassidy
6	SLOW JAMZ	Twista Featuring Kanye West & Jimmi Fox	Twista
7	WANNNA GET TO KNOW YOU	G-Unit Featuring Jay-Z	G-Unit
8	SALT SHAKER	Yang Yung Twins Featuring Lil Jon & The East Side Boyz	Yang Yung Twins
9	THROUGH THE WIRE	Kanye West	Kanye West
10	PREK-A-LEEK	Peteey Pablo	Peteey Pablo
11	I'M STILL IN LOVE WITH YOU	Sean Paul Featuring Sade	Sean Paul
12	RUBBER BAND MAN	Young Jeezy Featuring Ball	Young Jeezy
13	NO BETTER LOVE	Young Jeezy Featuring Ball	Young Jeezy
14	ALL FALLS DOWN	Kanye West Featuring Slim Shady	Kanye West
15	THE WAY YOU MOVE	OutKast Featuring Sleepy Brown	OutKast
16	GAME OVER (FLIP)	Lil' Flip	Lil' Flip
17	OVERNIGHT CELEBRITY	Twista	Twista
18	DUDE	Bonnie Mee Featuring Missy Elliott	Bonnie Mee
19	I'M REALLY HOT	Missy Elliott	Missy Elliott
20	IN MY LIFE	Jennifer Foster Featuring Mocha Fresh	Jennifer Foster
21	MY BAND	012 Featuring Emman	012
22	GIGOLO	Nick Cannon Featuring R. Kelly	Nick Cannon
23	ROSES	OutKast	OutKast
24	MEVA EVA	Trivecta	Trivecta
25	ENCORE	Jay-Z	Jay-Z

© Based on the weekly Nielsen audio monitoring system. The top rap tracks are based on a sample of 50 R&B/Hip-Hop radio stations. Top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs listed by number of audience completed in this tabulating week since it began with Airplay before data was available. © 2004, VNU Business Media, Inc. All rights reserved.



AUSTIN: BRINGS BACK JACKSON'S POP SIDE





MARCH 27  
2004

# Billboard HOT R&B/HIP-HOP AIRPLAY

# Music R&B/Hip-Hop

LAST WEEK	1	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
	1	Yeah!	Usher	IMPACT 1
	2	Splash Waterfalls	Usher	IMPACT 1
	3	One Girl Away	Usher	IMPACT 1
	4	Tipsy	Usher	IMPACT 1
	5	Sorry 2000	Usher	IMPACT 1
	6	Don't You Shout	Usher	IMPACT 1
	7	Hotel	Usher	IMPACT 1
	8	Slow Jamz	Usher	IMPACT 1
	9	I Ain't Got You	Usher	IMPACT 1
	10	I Don't Wanna Know	Usher	IMPACT 1
	11	Me, Myself And	Usher	IMPACT 1
	12	Wanna Get To Know You	Usher	IMPACT 1
	13	I'm Still In Love With You	Usher	IMPACT 1
	14	Self Shaker	Usher	IMPACT 1
	15	Born	Usher	IMPACT 1
	16	Rubber Band Man	Usher	IMPACT 1
	17	No Better Love	Usher	IMPACT 1
	18	Through The Wire	Usher	IMPACT 1
	19	I Can't Wait	Usher	IMPACT 1
	20	Read Your Mind	Usher	IMPACT 1
	21	Freddie A-Lack	Usher	IMPACT 1
	22	You Don't Know My Name	Usher	IMPACT 1
	23	The Way You Move	Usher	IMPACT 1
	24	All Falls Down	Usher	IMPACT 1
	25	Game Over (Hip)	Usher	IMPACT 1

LAST WEEK	24	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
	24	Don't Take Your Love Away	Usher	IMPACT 1
	25	Dude	Usher	IMPACT 1
	26	Shap It The Nuts Di Love	Usher	IMPACT 1
	27	I Want You	Usher	IMPACT 1
	28	In My Life	Usher	IMPACT 1
	29	Overnight Celebrity	Usher	IMPACT 1
	30	Waited 24 Hours	Usher	IMPACT 1
	31	Hey! Hey!	Usher	IMPACT 1
	32	Dance!	Usher	IMPACT 1
	33	News Eve	Usher	IMPACT 1
	34	What It's All About	Usher	IMPACT 1
	35	Think About It	Usher	IMPACT 1
	36	Neigosity	Usher	IMPACT 1
	37	Mora & Mora	Usher	IMPACT 1
	38	I'm Really Hot	Usher	IMPACT 1
	39	Weeknawa	Usher	IMPACT 1
	40	Jesse Walks	Usher	IMPACT 1
	41	Encore	Usher	IMPACT 1
	42	Dance!	Usher	IMPACT 1
	43	Happy People	Usher	IMPACT 1
	44	Ride Wit U	Usher	IMPACT 1
	45	The Way You Move	Usher	IMPACT 1
	46	Get Low	Usher	IMPACT 1
	47	Still In Love	Usher	IMPACT 1

LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
58	Slow Motion	USHER	IMPACT 1
59	The Lamebrains	USHER	IMPACT 1
60	Nail On	USHER	IMPACT 1
61	Make It Up With Love	USHER	IMPACT 1
62	My Band	USHER	IMPACT 1
63	Love Me Baby	USHER	IMPACT 1
64	F*ck It U Don't Want You Back!	USHER	IMPACT 1
65	Round Here	USHER	IMPACT 1
66	Wanna Be	USHER	IMPACT 1
67	So Sorry	USHER	IMPACT 1
68	More Your Body	USHER	IMPACT 1
69	What It's All About	USHER	IMPACT 1
70	Side Show	USHER	IMPACT 1
71	E.I. (Reinvention)	USHER	IMPACT 1
72	Pull Up	USHER	IMPACT 1
73	Then James	USHER	IMPACT 1
74	This Way	USHER	IMPACT 1
75	Baby Love	USHER	IMPACT 1
76	I'll Be Around	USHER	IMPACT 1
77	Get It Twisted	USHER	IMPACT 1
78	Puppet: Thin Things	USHER	IMPACT 1

## Cee-Lo... Reaches For A Wider Audience

Before *OutKast* blessed musical fans with its double dose of "Speakerboxx/The Love Below," Cee-Lo was blending a wide array of musical styles. The MC/singer made his solo debut in 2002 with the critically acclaimed "Cee-Lo Green and his Perfect Imperfections" with Arista recently returned with *Cee-Lo's* sophomore set "Cee-Lo Green... Is the Soul Machine."

was willing to live and die by it, so I was prepared to miss an awful lot of people with that album."

The new album features production from Timbaland, the Neptunes and Jazze Pha, as well as the artist himself.

"I was about reaching a wider audience, but I wanted to do so gradually and moderately," Cee-Lo says. "I am a fan as much as I am a peer of

March 2, the album showcases the former Goodie Mob member in all his soulfulness.

"I had the option of going with a third single from 'Perfect Imperfections' or starting another

single," Cee-Lo says. "I chose to start another album, because I love to create. My album just came out, and now that it's done I don't ever look backwards. I am better right now than I was yesterday. I'm ready now to do more music. I'm always ready to do music."

Although "Soul Machine" is a continuation of "Perfect Imperfections," Cee-Lo is quick to note the subtle differences.

people like Timbaland, T.I., Ludacris, the Neptunes, etc. So the thought had crossed my mind—would I sound like over a Timbaland track? He's only a name-brand producer because of the quality of his work, and that's what I chose him for."

It seems as though Cee-Lo was right in his selection. "Cee-Lo Green... Is the Soul Machine" earned Hot Shot Debut honors on the Top R&B/Hip-Hop Albums chart and The Billboard 200—debuting at No. 2 on the former and No. 13 on the latter.

**THE RISE OF BASEMENT:** Basement Records has inked a label deal with Sony/RED Distribution. Basement's roster includes LA Symphony, Freestyle Fellowship, Abstract Rude, A-Team, Pigeon John and Mikah 9, among others.

"We want to support indie acts who don't necessarily fit into the major-label structure but who are extremely talented," Basement founder and president Robert "Roc" Nazzari said in a statement. "We aren't looking for name recognition or artists who follow trends. We want charismatic, skilled MCs who are in it for the long haul."

Future Basement releases include a debut album from Johnny Five, Crown City Rockers (formerly Mission) and Brainwash Projects (Pigeon John and Mtwice).

**WE REMEMBER:** Last week, hip-hop remembered the life of the Notorious B.I.G. on the anniversary of his death (March 9, 1997). For those of you looking to learn more about one of hip-hop's greatest MCs, check out Cheo Hodari Coker's recently released book, "Unbelievable: The Life, Death and Afterlife of the Notorious B.I.G." (Vibe/Three Rivers Press).

## Beats & Rhymes

By Rashawn Hall  
hall@rapmonitor.com



## Billboard R&B/HIP-HOP SINGLES SALES

LAST WEEK	1	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
	1	Stand Up in It	Usher	IMPACT 1
	2	Tipsy	Usher	IMPACT 1
	3	Splash Waterfalls	Usher	IMPACT 1
	4	Yeah!	Usher	IMPACT 1
	5	Hotel	Usher	IMPACT 1
	6	Me, Myself And	Usher	IMPACT 1
	7	Self Shaker	Usher	IMPACT 1
	8	Don't You Shout/Encore	Usher	IMPACT 1
	9	Ride Wit U	Usher	IMPACT 1
	10	Game Over (Hip)	Usher	IMPACT 1
	11	Freddie A-Lack	Usher	IMPACT 1
	12	Get In Girlcity Lady	Usher	IMPACT 1
	13	The Way You Move/Hey!	Usher	IMPACT 1
	14	Rubber Band Man	Usher	IMPACT 1
	15	News Eve	Usher	IMPACT 1
	16	Dude	Usher	IMPACT 1
	17	I'm Still In Love With You	Usher	IMPACT 1
	18	Slow Jamz	Usher	IMPACT 1
	19	Shooka Know Better	Usher	IMPACT 1
	20	Through The Wire	Usher	IMPACT 1
	21	Shooka Know Better	Usher	IMPACT 1
	22	F*ck It U Don't Want You Back!	Usher	IMPACT 1
	23	I'll Be Around	Usher	IMPACT 1
	24	Freddie A-Lack	Usher	IMPACT 1
	25	All Falls Down	Usher	IMPACT 1

## Billboard RHYTHMIC AIRPLAY

LAST WEEK	1	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
	1	Yeah!	Usher	IMPACT 1
	2	Tipsy	Usher	IMPACT 1
	3	One Girl Away	Usher	IMPACT 1
	4	Don't Take Your Love Away	Usher	IMPACT 1
	5	Splash Waterfalls	Usher	IMPACT 1
	6	F*ck It U Don't Want You Back!	Usher	IMPACT 1
	7	Slow Jamz	Usher	IMPACT 1
	8	Don't You Shout	Usher	IMPACT 1
	9	Self Shaker	Usher	IMPACT 1
	10	Hotel	Usher	IMPACT 1
	11	Wanna Get To Know You	Usher	IMPACT 1
	12	Born	Usher	IMPACT 1
	13	Freddie A-Lack	Usher	IMPACT 1
	14	My Band	Usher	IMPACT 1
	15	Baby Love	Usher	IMPACT 1
	16	Tronic	Usher	IMPACT 1
	17	Giggle	Usher	IMPACT 1
	18	Freddie A-Lack	Usher	IMPACT 1
	19	Freddie A-Lack	Usher	IMPACT 1
	20	Freddie A-Lack	Usher	IMPACT 1

## HotPredictor Monitor

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	1	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
	1	Yeah!	Usher	IMPACT 1
	2	Tipsy	Usher	IMPACT 1
	3	One Girl Away	Usher	IMPACT 1
	4	Don't Take Your Love Away	Usher	IMPACT 1
	5	Splash Waterfalls	Usher	IMPACT 1
	6	F*ck It U Don't Want You Back!	Usher	IMPACT 1
	7	Slow Jamz	Usher	IMPACT 1
	8	Don't You Shout	Usher	IMPACT 1
	9	Self Shaker	Usher	IMPACT 1
	10	Hotel	Usher	IMPACT 1
	11	Wanna Get To Know You	Usher	IMPACT 1
	12	Born	Usher	IMPACT 1
	13	Freddie A-Lack	Usher	IMPACT 1
	14	My Band	Usher	IMPACT 1
	15	Baby Love	Usher	IMPACT 1
	16	Tronic	Usher	IMPACT 1
	17	Giggle	Usher	IMPACT 1
	18	Freddie A-Lack	Usher	IMPACT 1
	19	Freddie A-Lack	Usher	IMPACT 1
	20	Freddie A-Lack	Usher	IMPACT 1



Cee-Lo: ALWAYS READY TO CREATE

"Perfect Imperfections" was a lifetime of experiences and influences fused into one body of work," the Atlanta native explains. "It was a great deal to swallow. Your average person's mood doesn't change that often in the course of an album. I wasn't considerate of that. In all honesty, I'm not used to selling a whole bunch of records. I'm used to going with my heart and doing what I do. Whereas that album was just random gunfire, this album is more about marksmanship and targeting," he adds. "I was just busting off—the last album) was revolution to me. I

MARCH 27, 2004

# BILLBOARD® HOT R&B/HIP-HOP SINGLES & TRACKS

LAST WEEK		2 WEEKS AGO		TITLE	PRODUCER/SONGWRITER	Artist	PEAK POSITION
LAST WEEK	2 WEEKS AGO	TITLE	PRODUCER/SONGWRITER				
1	1	YEAH!	Narayan Sound/Sony	4 Weeks At Number 1	Under featuring Lil Jon & Ludacris	1	50
2	3	SPLASH WATERFALLS	Ludacris	2	50	59	50
3	4	ONE CALL AWAY	Chung Featuring J. Veeva	3	50	59	51
4	7	TIPSY	J. Veeva	4	50	59	49
5	6	DIP YOUR SHOULDER	Jay	5	50	59	53
6	2	SORRY DORA	Robyn Sheridan	2	50	59	52
7	7	HOTEL	Cassidy Featuring R. Kelly	6	50	59	56
8	5	SLOW JAMZ	Twista Featuring Kanye West & Jamie Foxx	1	50	59	53
9	10	IF I AIN'T GOT YOU	Alicia Keys	9	50	59	59
10	8	ME, MYSELF AND I	Beyonce	2	50	59	61
11	21	I DON'T WANNA KNOW	Marina Winans Featuring Erykah Baduri & P. Diddy	11	50	59	68
12	13	WANNA GET TO KNOW YOU	G Unit Featuring Jon	12	50	59	63
13	11	SALT SHAKER	Yang Yung Twins Featuring Lil Jon & The East Side Boyz	13	50	59	64
14	15	I'M STILL IN LOVE WITH YOU	Sean Paul Featuring Sasha	14	50	59	64
15	16	RUBBER BAND MAN	Usher	15	50	59	66
16	23	BURN	Usher	16	50	59	66
17	17	NO BETTER LOVE	Young Gz Featuring R. Kelly	17	50	59	66
18	12	THROUGH THE WIRE	Kanye West	18	50	59	68
19	22	FREAK A LEEK	Petty Pablo	19	50	59	68
20	20	I CAN'T WAIT	Sleazy Brown Featuring Outkast	20	50	59	52
21	19	READ YOUR MIND	Avant	21	50	59	66
22	12	YOU DON'T KNOW MY NAME	Alicia Keys	22	50	59	66
23	18	THE WAY YOU MOVE	Outkast Featuring Snoop Doggy Dogg	23	50	59	65
24	25	GAME OVER (FLIP)	Lil' Flip	24	50	59	55
25	27	ALL FALLS DOWN	Kanye West Featuring Spharaz Johnson	25	50	59	76
26	24	DO YOU KNOW YOUR LOVE AWAY	Bonnie Mass	26	50	59	76
27	30	DUCE	Bonnie Mass Featuring M. Young	27	50	59	76
28	26	STEP IN THE NAME OF LOVE	R. Kelly	28	50	59	76
29	35	I WANT YOU	Jean Jackson	29	50	59	76
30	31	IN MY LIFE	Jayvenne Featuring Muma Fresh	30	50	59	62
31	39	OVERNIGHT CELEBRITY	Twista	31	50	59	82
32	25	WALKED OUTTA HEAVEN	Jay-Z	32	50	59	82
33	29	HEY YEAH	Dukey	33	50	59	75
34	36	NEVA EVE	Tillville	34	50	59	71
35	26	DAMN	Youngbloodz Featuring Lil Jon	35	50	59	51
36	41	WHAT'S IT LIKE	Jagged Edge	36	50	59	57
37	38	THINK ABOUT YOU	Luther Vandross	37	50	59	97
38	50	NAUGHTY GIRL	Beyonce	38	50	59	78
39	33	MORE & MORE	Joe	39	50	59	91
40	34	I'M REALLY HOT	Missy Elliott	40	50	59	91
41	40	WHOWH	Monie	41	50	59	63
42	45	ROSES	Outkast	42	50	59	88
43	51	JESUS WALKS	Kanye West	43	50	59	88
44	37	ENCORE	Jay-Z	44	50	59	96
45	48	QUESTIONS	Temp	45	50	59	96
46	43	RIDE WITH U	Jon Featuring G Unit	46	50	59	39
47	62	HAPPY PEOPLE	R. Kelly	47	50	59	89
48	44	GET LOW	Lil Jon & The East Side Boyz Featuring Yung Twins	48	50	59	89
49	51	GAL YUH AN LEAD	T.O.K.	49	50	59	112
50	53	STILL IN LOVE	Thane Mens Featuring Baby	50	50	59	50
51	57	SLOW MOTION	Jayvenne Featuring South	51	50	59	49
52	56	THE LONELINESS	Bartholomew	52	50	59	53
53	56	HOLD ON	Dwolla Featuring Kanye West	53	50	59	56
54	55	MAKE IT UP WITH LOVE	ATL	54	50	59	37
55	57	#*#K IT I DON'T WANT YOU BACK	Games	55	50	59	54
56	58	MY BAND	D12 Featuring Eminem	56	50	59	56
57	56	LUV ME BABY	Murphy Lee Featuring Jazzee P. & Shespy Brown	57	50	59	53
58	55	ROUND HERE	Memphis Black Featuring T.I. & Trick Daddy	58	50	59	59
59	63	VITAMIN 5	Baby Cham	59	50	59	61
60	58	SO SEXY	Twista Featuring R. Kelly	60	50	59	61
61	72	MOVE YOUR BODY	Nino Six Featuring Jazzy	61	50	59	68
62	62	WEAR IT OUT	Gerard Levert	62	50	59	63
63	61	NOT YOUR AVERAGE JOE	DJ Krayzie Featuring Fat Jon, Jon & Joe Budden	63	50	59	64
64	70	MAKE IT ALRIGHT	Carl Thomas	64	50	59	64
65	78	DIAMOND IN DA RUFF	Jayvenne Featuring Jaden & Lati Green	65	50	59	66
66	67	SIDE SHOW	Nelly	66	50	59	68
67	61	E.I. (REINVENTION)	Shy	67	50	59	68
68	73	PULL UP	Mr. Vegas	68	50	59	68
69	64	THEM JEANS	Master P	69	50	59	52
70	61	I'LL BE AROUND	Cee-Lo Featuring Timbaland	70	50	59	66
71	66	POPPIN' THEM THANGS	G Unit	71	50	59	66
72	70	THIS WAY	Dilated Peoples Featuring Kanye West	72	50	59	65
73	74	SLOW DOWN	Jackie	73	50	59	55
74	69	BABY I LOVE U	Jennifer Lopez	74	50	59	76
75	70	PUSH	Ghettosauce Featuring Missy Elliott	75	50	59	76
76	83	GO T IT TWISTED	Nelly	76	50	59	76
77	83	SAV AT AT	Tony Touch Featuring Sean Paul	77	50	59	61
78	61	VICTORY 2004	P. Diddy, Notorious B.I.G., S.O. Sylee, Lela B, & Baze Rhymes	78	50	59	76
79	76	BREAKUP 2 MAKEUP REMIX	Ashanti Featuring Black Child	79	50	59	82
80	83	GUERRILLA NASTY	Guerrilla Black Featuring Jazz P. & Brooks Valentine	80	50	59	62
81	83	BACK IN THE DAY (PUFF)	Erykah Badu	81	50	59	82
82	92	JOOK GAL (WINE WINE)	Elephant Man	82	50	59	82
83	82	THE ONE	Cee-Lo Featuring Jazz P. & T.I.	83	50	59	75
84	82	BEAUTIFUL U R	Jay-Z	84	50	59	71
85	80	NEVER	Kanye West	85	50	59	51
86	81	ONE DAY AT A TIME	Tupac With Eminem Featuring The Outlawz	86	50	59	97
87	90	CRANK IT UP	Dread Banner Featuring Static	87	50	59	97
88	92	WHAT WOULD YOU DO	Dionne Presents: Shide Shide, Nate Dogg & Muttia C.	88	50	59	78
89	87	THE WAY I AM	Kroc-Turnt All Featuring Snoop Dogg	89	50	59	91
90	78	STAND UP IN IT	Thelous Ealey	90	50	59	91
91	96	DIP IT LOW	Christina Milien	91	50	59	63
92	93	PROTOTYPE	Dukey	92	50	59	88
93	82	CLOSER TO YOU	Maurice Maer	93	50	59	88
94	95	HYPHY	Federation Featuring G-Unit	94	50	59	96
95	86	QUICK TO BACK DOWN	Breakthru Featuring Nae & Lil Jon	95	50	59	96
96	98	TAKE ME AS I AM	Wyclef Jean Featuring Shaggy	96	50	59	39
97	84	THE SET UP	Obie Trice Featuring Nate Dogg	97	50	59	89
98	89	WHO GIVES A WHERE YOU FROM	DJ Krayzie Featuring Thane & Mafie, Lil Wyte, Freagar Day	98	50	59	89
99	100	GET EM GIRLS	Cee-Lo	99	50	59	112
100	100	RIGHT HERE FOR U	Thelous Ealey	100	50	59	112



# Estéfano Wins BMI Songwriting Award

BY LEILA COBO

The public's penchant for strong melodies has helped Colombian songwriter/producer Estéfano snag BMI's Latin songwriter of the year award for the third consecutive time.

Estéfano, who picked up his award March 16 at BMI's 11th annual Latin Awards in San Juan, Puerto Rico, has had a slew of pop and tropical songs performed by a vast array of acts.

They include "Es Por Amor" (performed by Alexandre Pires), "Herida Mortal" and "Vuela Muy Alto" (Jerry Rivera) and "No Me Enseñaste" (Thalia).

Not surprisingly, Estéfano's publishing company, World Deep Music Publishing—which is administered by Sony/ATV Music Publishing—was named publisher of the year, having all five of his winning songs.

Estéfano was also named songwriter of the year in 2000.

As on past occasions, BMI honored a total of 50 songs, based on their performance on radio and TV as detected by a BMI sample survey.

This year's song of the year trophy, awarded to the most-performed song on the list, went to "Pérdoname Mi Amor" (Seg-Son Music), written by Ramón González Mora and performed by Conjunto Primavera.

González Mora has written some of Primavera's greatest hits. These include "Morir de Amor," which earned González Mora the BMI Latin song of the year award in 2001. Conjunto Primavera is currently a finalist for the Billboard Hot Latin Tracks artist of the year award.

This year marks the first time that BMI has held its Latin awards in Puerto Rico. Appropriately, the evening included a special tribute to late Puerto Rican composer Rafael Hernández. It was produced by Cucco Pena and featured such acts as Andy Montañez, Rafy Escudero and Chuchito Avellanet.

BMI also announced the first winner of the newly created BMI Foundation/Permuic Latin Scholarship. Established by the BMI Foundation and funded by the Permuic companies, the new \$5,000 scholarship will be awarded annually to a Latin

music student for a song or instrumental composition. This year's winner was Marco A. Godoy, a Berklee College of Music student from Venezuela.

"Encouraging the next genera-

tion of Latin composers is of great importance to us and the entire Latin community," Permuic chairman/CEO Ralph Peer II says.

For a complete list of winners, visit [billboard.com/awards](http://billboard.com/awards).



ESTÉFANO: THREE-TIME WINNER



MORA: HONORED FOR SINGING LATIN SONG OF THE YEAR

# Manuelle Ends Dry Period For Tropical Music

For the first time since Celia Cruz's death last summer, a tropical album No. 1 on the *Billboard* Top Latin Albums chart.

Victor Manuelle's "Travesía" (Sony Norte) jumped from No. 3 to No. 1, aided no doubt by heavy exposure during and following his "reign" as king of Carnival Miami last week.

Granted, this is not a week of big scans.

Manuelle is on top with less than 7,000 copies sold, according to

Nielsen SoundScan (and yes, detail-oriented readers, I am aware that many more copies are sold than scanned). Still, he bested Intocable,

Paulina Rubio and Thalia. (Additionally, Thalia bested Rubio for the first time since both artists released albums five weeks ago.)

For tropical music advocates, Manuelle's accomplishment is doubly significant. Aside from Cruz, the last tropical artist to top the chart was Marc Anthony in December 2001, with "Libre." While the genre has been convalescing for the past three years, labels are preparing to market a string of releases.

These include Elvís Crespo's debut album on *Ode Records* (May), Anthony's Spanish-language

album on Sony Norte/Columbia (May or summer), Melina León's return to straight-ahead merengue (this spring on Universal) and a series of Sony Norte releases, including new albums by Rey Ruiz and Grupo Niche.

Though "Travesía" features two ballads (one a version of the single

songs he describes as "tropical fusion," which can work equally well on the dancefloor).

"The younger generation of listeners is no longer stuck in a single genre," he explains. "It's a top 40 generation."

Manuelle wrote or co-wrote seven of the 12 tracks on the album. He has his own publishing company, VNLB Publishing. Major publishers have made overtures before, he says, but they haven't met his expectations. However, he adds that he is open to proposals.

**INDIES GET 'RESPEK':** Indie labels keep growing, even as the majors shed staff and acts.

New on the block is Miami-based *Respek Records*, which has steadily evolved from a talent management company to a recording studio and onward.

"Because of the way the record industry was going, it wasn't an issue of shopping for a label anymore but of opening the doors for artists," founder and president Mark Eman says.

His artists, he explains, all recorded at his studio at one time or another.

"And I just really believed in their talent and decided to sign them."

Respek's roster features Miami-based fusion band *Hoja Seca*, singer/songwriter *Eduardo Osorio* and newcomer *Zayra*.

**EVENTFUL ALLIES:** Vivo!, a joint venture between Clear Channel Entertainment and Televisa, has agreed to a strategic alliance with Miami-based *Unipro Group*.

Unipro, an entertainment and event marketing firm, will help Vivo! implement national programs for clients and co-promote concerts and events.

"Basically, we are joining efforts in the U.S.," Unipro COO Nelson Aburada says.

Unipro's staff of nearly 30 comes mostly from a media background, including Aburada, who used to work for *Univision Radio*.

Unipro owns event properties in Miami, including *House of Terror Amusement Park* and *Downtown's Holiday Village*. It was also in charge of developing the Latin Grammy Awards street parties in 2003 at the *Latin Academy of Recording Arts and Sciences*, and it will continue to do so this year in several major U.S. markets.

**IN BRIEF:** Spanish Broadcasting System has made changes in its Puerto Rican operations. *Ramón Torres* has left his post as PD for *WNOX* (94.1 FM) and *WODA* (94.7 FM).

Also departing is music director *Edwin Santarita* (aka "Heartbreaker") and *Estereotipo* DJ *Nigel Torres*.

Latin  
Notas

By Leila Cobo  
[lcobo@billboard.com](mailto:lcobo@billboard.com)



"Tengo Ganas"), there's no question that "Travesía" is a tropical album. There is no melding of genres—half pop, half tropical—as has been the mode with many artists lately, including *Jerry Rivera* and *Olga Tañón*.

"The genre was always salsa," Manuelle says. "I wanted to give something extra and hear myself in other interpretations. But the salsa tracks fulfill the expectations of a good *sultero*."

In addition to the two ballads, Manuelle deviates from salsa in



MANUELLE: ALBUM DELVES INTO 'TROPICAL FUSION'



RANK		LAST WEEK		WEEKS ON CHART		PEAK POSITION		TITLE		PROVIDER (SON/WRITER)		IMPRINT (PROMOTION LABEL)		ARTIST		PEAK POSITION	
121 NUMBER 1 / GREATEST GAINER 121																	
1	3	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	2	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	9	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	8	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	6	25	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	5	7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	4	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	7	18	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	7	18	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	15	17	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
12	11	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	11	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
14	13	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
15	16	19	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	14	13	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
17	26	48	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
18	20	21	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
19	17	25	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
20	16	18	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
21	18	24	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
22	20	26	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
23	36	—	8	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24	34	34	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
25	44	—	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
26	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
27	28	27	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
28	35	—	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
29	37	37	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
30	40	49	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
32	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
33	21	25	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
34	30	8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
35	44	29	8	1	1	1	1	1	1	1	1	1	1	1	1	1	1
36	23	24	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
37	25	42	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1
38	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
39	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
41	31	33	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
42	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
43	34	46	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
44	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
45	33	12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
46	29	21	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
47	32	32	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
48	NEW	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
49	49	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
50	—	—	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

## LATIN POP AIRPLAY

[illegible]

## TROPICAL AIRPLAY

[illegible]

## REGIONAL MEXICAN AIRPLAY

[illegible]

MARCH 27  
2004

# Billboard® TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	TITLE	WEEKS ON CHART
HOT SHOT DEBUT							
3	1	1	VICTOR MANUELLE	SONO MUSIC (SONO MUSIC)	1	Travesía	1
1	4	1	INTOCABLE	SONO MUSIC (SONO MUSIC)	1	Intimamente: En Vivo Live	1
2	1	1	THALIA	SONO MUSIC (SONO MUSIC)	1	Greatest Hits	1
4	2	5	PAULINA RUBIO	SONO MUSIC (SONO MUSIC)	1	Pae-Lthos	1
5	6	6	LOS RIELEROS DEL NORTE	SONO MUSIC (SONO MUSIC)	20 Años De Fuerza Nortena	1	1
6	3	6	BRONCO/LOS BUKIS	SONO MUSIC (SONO MUSIC)	Crónica De Dos Grandes	1	1
7	8	8	MARCO ANTONIO SOLIS	SONO MUSIC (SONO MUSIC)	La Historia Continúa...	1	1
HOT SHOT DEBUT							
NEW	1	1	AKWID	SONO MUSIC (SONO MUSIC)	Hay, Ayer Adel Ant For Ever	8	1
10	13	6	VARIOUS ARTISTS	SONO MUSIC (SONO MUSIC)	100% Duranguense	7	1
11	12	5	GRUPO MOJADO	SONO MUSIC (SONO MUSIC)	20 Greatest Hits	9	1
1	8	5	VARIOUS ARTISTS	SONO MUSIC (SONO MUSIC)	Acordeon Musical Mexicano 2004	2	1
2	9	10	LA OMBIA DE VAN GOGH	SONO MUSIC (SONO MUSIC)	La Que Te Centro Mientras Te Haces La Dormida	9	1
3	12	9	DAVID BISBAL	SONO MUSIC (SONO MUSIC)	Bulerías	5	1
4	15	4	GRUPO MONTEZ DE DURANGO	SONO MUSIC (SONO MUSIC)	De Durango A Chicago	2	1
5	13	11	JUANES	SONO MUSIC (SONO MUSIC)	Use Din Normal	1	1
6	14	14	LOS TEMERARIOS	SONO MUSIC (SONO MUSIC)	Tribute Al Amor	1	1
7	14	19	ALEX UBAGO	SONO MUSIC (SONO MUSIC)	Fantasia O Realidad	14	1
8	17	15	K-PAZ DE LA SIERRA	SONO MUSIC (SONO MUSIC)	20 Exitos Con La Fuerza Duranguense	15	1
9	20	20	JOAN SEBASTIAN	SONO MUSIC (SONO MUSIC)	Coleccion De Oro	9	1
10	18	17	SIN BANDERA	SONO MUSIC (SONO MUSIC)	De Viaje	6	1
11	18	17	MANA	SONO MUSIC (SONO MUSIC)	Eclipse	2	1
12	24	22	PATRULLA 81	SONO MUSIC (SONO MUSIC)	Como Pudo Enamorarse De Ti	22	1

## GREATEST GAINER

23	27	—	2	LOS RUCANANTES DEL NORTE	SONO MUSIC (SONO MUSIC)	20 Nuevos Corridos	23	74	71	39	LOS CADETES DE LINARES	SONO MUSIC (SONO MUSIC)	30 Inolvidables	5
24	19	16	1	A.B. QUINTANILLA III & KUMBIA KINGS	SONO MUSIC (SONO MUSIC)	La Historia	1	75	NEW	1	BANDA MACHOS	SONO MUSIC (SONO MUSIC)	Pura Pesca 2004	75
25	NEW	1	EZEQUEL PENA	SONO MUSIC (SONO MUSIC)	20 Hermandades De Oro	25								
26	NEW	1	CONTROL	SONO MUSIC (SONO MUSIC)	Los Reyes De La Cumbia	26								
27	NEW	1	CARDENALES DE NUEVO LEON	SONO MUSIC (SONO MUSIC)	Historia Musical	27								
28	21	1	LOS ANGELES DE CHARLY	SONO MUSIC (SONO MUSIC)	Cien De Amor	21								
29	21	1	GRUPO EXTREMADOR	SONO MUSIC (SONO MUSIC)	Narcos Corridos De Parrande De El Diviso Vol. 2	22								
30	22	26	MARCO ANTONIO SOLIS	SONO MUSIC (SONO MUSIC)	To Amarr O Te Desprezio	1								
31	28	23	VICENTE Y ALEJANDRO FERNANDEZ	SONO MUSIC (SONO MUSIC)	En Vivo: Juntos Por Último Vez	4								
32	33	29	YOLANDA PEREZ	SONO MUSIC (SONO MUSIC)	Dejame Llorar	29								
33	30	27	VARIOUS ARTISTS	SONO MUSIC (SONO MUSIC)	Historia Musical Del Puesto Duranguense	11								
34	25	24	TEGO CALDERON	SONO MUSIC (SONO MUSIC)	El Enemigo De Los Guashis	5								
35	36	36	K1	SONO MUSIC (SONO MUSIC)	Nuestro Turno	19								
36	31	28	EL COYOTE Y SU BANDA TIERRA SANTA	SONO MUSIC (SONO MUSIC)	La Historia	19								
37	26	25	AKWID	SONO MUSIC (SONO MUSIC)	Proyecto Alvid	7								
38	35	38	CHAYNANE	SONO MUSIC (SONO MUSIC)	Silencio	1								
39	32	40	WISIN	SONO MUSIC (SONO MUSIC)	El Sobreviviente	20								
40	34	30	JULIO IGLESIAS	SONO MUSIC (SONO MUSIC)	Discreto	9								
41	40	34	LOS TIQUES DEL NORTE	SONO MUSIC (SONO MUSIC)	Herencia Musical: 20 Bohemes Romanticos	5								
42	38	39	LUIS MIGUEL	SONO MUSIC (SONO MUSIC)	Confesiones	29								
43	37	37	OBIE BERNARDEZ	SONO MUSIC (SONO MUSIC)	Con Dripillo Por Herencia	7								
44	37	33	PEPE AGUILAR	SONO MUSIC (SONO MUSIC)										

## PACESETTER

45	50	—	8	JUAN TAVARES	SONO MUSIC (SONO MUSIC)	Como Nunca	45							
46	46	43	IVY QUEEN	SONO MUSIC (SONO MUSIC)	Diva Platinum Edition	24								
47	45	46	LOS BUKIS	SONO MUSIC (SONO MUSIC)	25 Juicy Musicales	3								
48	43	45	LOS TRIOS	SONO MUSIC (SONO MUSIC)	Canciones Del Alma De Marco Antonio Solis	20								

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	49	52	3	MARIANA	SONO MUSIC (SONO MUSIC)	Sere Una Nina Diosa	42								
2	50	52	3	LOS REHENES	SONO MUSIC (SONO MUSIC)	Los Rehenes De Los Rehenes	50								
3	51	NEW	1	PEPE AGUILAR	SONO MUSIC (SONO MUSIC)	Coleccion De Oro Vol. 2	51								
4	52	47	10	SOUNDTRACK	SONO MUSIC (SONO MUSIC)	Once Upon A Time In Mexico	3								
5	54	NEW	1	MANA	SONO MUSIC (SONO MUSIC)	Revolution De Amor	1								
6	55	56	1	BETO Y SUS CANARIOS	SONO MUSIC (SONO MUSIC)	100% Tierra Caliente	21								
7	56	52	37	LOS TIQUES DEL NORTE	SONO MUSIC (SONO MUSIC)	Herencia Musical: 20 Corridos Inolvidables	1								
8	57	51	79	PANCHO BARRAZA	SONO MUSIC (SONO MUSIC)	Los Romanticos De Frasco Barrios	12								
9	58	42	38	DOM AMAR	SONO MUSIC (SONO MUSIC)	The Last One	2								
10	59	53	20	CUSISLOS	SONO MUSIC (SONO MUSIC)	Coleccion De Oro	57								
11	60	55	46	CUSISLOS	SONO MUSIC (SONO MUSIC)	Los Romanticos De Cailillas	16								
12	61	53	18	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER	SONO MUSIC (SONO MUSIC)	El Paso De Durango	26								
13	62	48	65	SELENA	SONO MUSIC (SONO MUSIC)	One's	4								
14	63	61	58	CELIA CRUZ	SONO MUSIC (SONO MUSIC)	Hin Mix	2								
15	64	59	54	MICHAEL SALGADO	SONO MUSIC (SONO MUSIC)	Entre Copas	64								
16	65	49	54	RICARDO ARJONA	SONO MUSIC (SONO MUSIC)	Santo Pecado	3								
17	66	52	42	DAVID BISBAL	SONO MUSIC (SONO MUSIC)	Ceremonia Lina	13								
18	67	72	18	EDNITA NAZARIO	SONO MUSIC (SONO MUSIC)	Pur Ti	1								
19	68	58	14	PAQUITA LA DEL BARRIO	SONO MUSIC (SONO MUSIC)	Coleccion De Oro	54								
20	69	74	30	CONJUNTO PRIMERAVERA	SONO MUSIC (SONO MUSIC)	Decide Tu	3								
21	70	65	63	MANA	SONO MUSIC (SONO MUSIC)	Luna	13								
22	71	67	57	RICKY MARTIN	SONO MUSIC (SONO MUSIC)	Almas Del Silencio	1								
23	72	68	16	TEGO CALDERON	SONO MUSIC (SONO MUSIC)	El Abayardo	49								
24	73	NEW	1	LOS PLAYER'S	SONO MUSIC (SONO MUSIC)	La Resaca De Los Player's	26								
25	74	71	39	LOS CADETES DE LINARES	SONO MUSIC (SONO MUSIC)	30 Inolvidables	5								
26	75	NEW	1	BANDA MACHOS	SONO MUSIC (SONO MUSIC)	Pura Pesca 2004	75								

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	50	52	3	MARIANA	SONO MUSIC (SONO MUSIC)	Sere Una Nina Diosa	42								
2	51	NEW	1	PEPE AGUILAR	SONO MUSIC (SONO MUSIC)	Coleccion De Oro Vol. 2	51								
3	52	47	10	SOUNDTRACK	SONO MUSIC (SONO MUSIC)	Once Upon A Time In Mexico	3								
4	54	NEW	1	MANA	SONO MUSIC (SONO MUSIC)	Revolution De Amor	1								
5	55	56	1	BETO Y SUS CANARIOS	SONO MUSIC (SONO MUSIC)	100% Tierra Caliente	21								
6	56	52	37	LOS TIQUES DEL NORTE	SONO MUSIC (SONO MUSIC)	Herencia Musical: 20 Corridos Inolvidables	1								
7	57	51	79	PANCHO BARRAZA	SONO MUSIC (SONO MUSIC)	Los Romanticos De Frasco Barrios	12								
8	58	42	38	DOM AMAR	SONO MUSIC (SONO MUSIC)	The Last One	2								
9	59	53	20	CUSISLOS	SONO MUSIC (SONO MUSIC)	Coleccion De Oro	57								
10	60	55	46	CUSISLOS	SONO MUSIC (SONO MUSIC)	Los Romanticos De Cailillas	16								
11	61	53	18	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER	SONO MUSIC (SONO MUSIC)	El Paso De Durango	26								
12	62	48	65	SELENA	SONO MUSIC (SONO MUSIC)	One's	4								
13	63	61	58	CELIA CRUZ	SONO MUSIC (SONO MUSIC)	Hin Mix	2								
14	64	59	54	MICHAEL SALGADO	SONO MUSIC (SONO MUSIC)	Entre Copas	64								
15	65	49	54	RICARDO ARJONA	SONO MUSIC (SONO MUSIC)	Santo Pecado	3								
16	66	52	42	DAVID BISBAL	SONO MUSIC (SONO MUSIC)	Ceremonia Lina	13								
17	67	72	18	EDNITA NAZARIO	SONO MUSIC (SONO MUSIC)	Pur Ti	1								
18	68	58	14	PAQUITA LA DEL BARRIO	SONO MUSIC (SONO MUSIC)	Coleccion De Oro	54								
19	69	74	30	CONJUNTO PRIMERAVERA	SONO MUSIC (SONO MUSIC)	Decide Tu	3								
20	70	65	63	MANA	SONO MUSIC (SONO MUSIC)	Luna	13								
21	71	67	57	RICKY MARTIN	SONO MUSIC (SONO MUSIC)	Almas Del Silencio	1								
22	72	68	16	TEGO CALDERON	SONO MUSIC (SONO MUSIC)	El Abayardo	49								
23	73	NEW	1	LOS PLAYER'S	SONO MUSIC (SONO MUSIC)	La Resaca De Los Player's	26								
24	74	71	39	LOS CADETES DE LINARES	SONO MUSIC (SONO MUSIC)	30 Inolvidables	5								
25	75	NEW	1	BANDA MACHOS	SONO MUSIC (SONO MUSIC)	Pura Pesca 2004	75								

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	50	52	3	MARIANA	SONO MUSIC (SONO MUSIC)	Sere Una Nina Diosa	42								
2	51	NEW	1	PEPE AGUILAR	SONO MUSIC (SONO MUSIC)	Coleccion De Oro Vol. 2	51								
3	52	47	10	SOUNDTRACK	SONO MUSIC (SONO MUSIC)	Once Upon A Time In Mexico	3								
4	54	NEW	1	MANA	SONO MUSIC (SONO MUSIC)	Revolution De Amor	1								
5	55	56	1	BETO Y SUS CANARIOS	SONO MUSIC (SONO MUSIC)	100% Tierra Caliente	21								
6	56	52	37	LOS TIQUES DEL NORTE	SONO MUSIC (SONO MUSIC)	Herencia Musical: 20 Corridos Inolvidables									

# América Latina

NEWS FROM SOUTH OF THE BORDER

**In Colombia:** Popular Colombian *rallentato* band Los Diablos (the Little Devils) is changing its name. Band leader Omar Geles became a born-again Christian several years ago. Now a devout evangelist, he is uncomfortable leading a band with a satanic name. Ironically, Los Diablos takes its name from Geles' nickname; he has long been known as "El Diabito" in his native Atlantic Coast. The band's new name will be determined by popular vote. Los Diablos' upcoming album, "Una Canción Diferente" (Cosdicos), will include a request for fans to submit names. Ironically, the group's chosen name will be announced during the upcoming Valledupar Legend Festival, the most important vallenato gathering in the country. **GUSTAVO GOMEZ**

**In Panama:** In the midst of Panama's presidential campaign, many acts have recorded politically minded songs. One is "La Doña," performed by publicist Pedro Alamiranda, who alleges that authorities have asked radio stations not to play his anti-government song. Panamanian star Ruben Blades has penned and recorded "Si Se Puede," a song supporting presidential candidate Martin Torrijos, son of the late general Omar Torrijos. Finally, district attorney Augusto "Yuto" Herrera recorded the song "¿De Mayor?" (May 2), whose title refers to election day in Panama. The song criticizes politicians. Most local radio stations have embraced the tracks, except "La Doña," which is absent from several stations.

ANASTASIO PUERTAS CAICEDO

**In Mexico:** Televisa, the largest entertainment company in Latin America, has launched a new film division based in Los Angeles. Televisa Cine will produce and

distribute Hispanic films in the United States. The company will be headed by CEO Eckenhardt Von Darn and director Mike Doban, who say they will release eight films in 2004. The first, "Un Dia Sin Mexicanos," is due May 14. In 2005, Televisa Cine plans to release eight films.

TERESA AGUIRRE

**In Puerto Rico:** Puerto Rican balladeer Ednita Nazario celebrated the success of her new album, "Por Ti" (Sony Norte), with four sold-out shows at Roberto Clemente Coliseum March 13-15, including two March 14 performances. The singer was supported by 15 backup musicians. Although Nazario could have easily filled a couple more nights, the National Basketball League had already booked the venue. As a result, Nazario will perform a fifth show May 22, opening the new José Miguel Agrelot Coliseum, which has a capacity of nearly 20,000. Before then, Nazario will tour Mexico, Miami, Los Angeles, New York, Orlando, Fla., and Panama.

RANDY LUNA

**In Spain:** Mexican supergroup Maná placed a half-page ad in the Spanish national press March 13 to express its grief over the train bombings that left more than 200 people dead and 1,600 injured in Madrid. The rock group, which has toured Spain several times and sold nearly 3 million CDs in its third-largest market after Mexico and the United States, wrote: "From Mexico we share your grief. We condemn violence, especially terrorism. We repudiate the cowardly murderers who planted the bombs. Spain is in our hearts always. For the pain that today swamps us, we are certain that the solidarity and kind action of others will impose itself... and justice will be the result."

HOWELL LLEWELLYN

## Despite Downturn, Tejano Awards Remain Upbeat

BY RAMIRO BURR

SAN ANTONIO—Despite a continuing downturn in the Tejano music market, spirits were high at the 2004 Tejano Music Awards. The familiar faces of Jimmy Gonzalez y J. Maaz, Jay Perez and Shelly Lares dominated the awards, held March 11 at Graham Center Station nightclub.

Gonzalez won for best song with "Te Llevo en Mi Alma" and best album for "Live en el Valle." He won a Grammy Award last month for best Tejano album for "Si Me Faltas Tu" (Freddie Records).

Perez won male entertainer, male vocalist and crossover song for "Together" and vocal duo honors for his duet with Ramiro Herrera, "No Me Volveré Enamorado."

"Just to be recognized and be nominated is a pleasure," Perez said. "San Antonio is still the capital of Tejano, and the greatest bands in the world are here."

As the Tejano market continues its steady decline, nightclubs have closed, CD sales are down and Tejano radio stations have switched

to other formats.

This year, for the first time, the awards were held at a nightclub. In its heyday, the ceremony was held at the Alamodome.

As part of the 2004 TMA festivities, the TMA Fanfair was held March 12-14 at Market Square. More than 100 bands performed on six stages.

The mood of the event was upbeat, despite the current market's malaise.

"That there are still 100 bands playing at the Fanfair means there is hope for the future," MLK Marketing president Mark Lambert said. "At least with the showcases full, it means there's young hands out there that want to get into the business."

Bobby Esquivel, bandleader of top 40 Tejano group Liberty Band, was also sanguine.

"In this smaller place, now you can see all the artists and mingle with the people," Esquivel said. "At the dome, all the artists were always backstage. As a fan couldn't see them walking around like you do here."

Other honorees were Los Desperadoz, which won best *corrido* album for "Lucky 13," Michael Salgado for best *corrido* *norteno* album for "Tu



GONZALEZ: BEST SONG AND ALBUM

Musica Sin Fronteras" and Marcos Orozco for most promising artist.

"I want to thank God for all the blessings and especially my group, which has been with me in the lows and the highs," Orozco said.

## Tommy Boy Takes A 'Mix Odyssey'

After partaking in all that was Miami 2004—the 19th annual Winter Music Conference, the inaugural M3 Summit, the third annual DanceStar Awards and the numerous showcases/parties (Billboard, Beat Box, March 20)—we are back in the office, musing on the week that was and sifting through much new music.

**In Miami, Tommy Boy Records** president Tom Silverman mentioned that his label was close to licensing Armand Van Helden's new compilation, "New York: A Mix Odyssey," from U.K. label Southern Fried for the United States and Mexico. Well, the deal is now complete.

Scheduled for a simultaneous worldwide release in May, the musically feisty DJ-Mix (Ram Jam's "Black Betty," Yazoo's "Don't Go," Company B's "Fascinated" and others) features new tracks from Van Helden (including "Hear My Name" and "My My") and AB/DC ("This Feeling"). The latter is a collaboration between Arthur Baker and Dave Clarke.

The label is due to deliver the set's lead single, "Hear My Name"—which is poised to be as popular as Van Helden's late-'90s anthem "U Don't Know Me"—to club DJs next month. A commercial release will follow May 18. ("Hear My Name" was one of a handful of songs heard at numerous parties in Miami.)

Also forthcoming from Tommy Boy is a new full-length from Afrika Bambaataa. In the TV soundtrack department, expect the label to issue "Queer as Folk 4" and "The L Word" in the near future.

**ON HIS OWN:** Stealth Recordings, the label owned by international DJ/producer and Grammy Award winner Roger Sanchez, has ended its joint-venture deal with hot U.K. label Defected. Regarding the amicable split, Sanchez says he wanted more control of his own label.

The first release for the stand-alone Stealth is the single "Mysteriosa" by Trance Atlantics (aka DJ Oliver and Sanchez).

Upcoming Stealth releases include the third volume in the Release Yourself compilation series and a new artist album from Sanchez. The latter may feature guest turns from Jill Scott, Kellys and Jamiroquai's Jay Kay, Sanchez notes.

Additionally, Sanchez says that a couple of tracks he produced for

Dannii Minogue that did not make it onto her "Neon Nights" album just might see the light of day on his own set—with vocals re-cut by Minogue.

Sanchez says his new album is heavily influenced by rock and soul music. "It showcases my musical evolution," he explains. "My last album ["First Contact"]

## Beat Box

By Michael Paoletta  
mpaoletta@billboard.com



was a reflection of my life up to that point. The new one focuses on where I'm currently at and where I'm headed."

**FINALLY:** Days after returning from Miami, we find ourselves pondering the "whiteness" of the DanceStar Awards ceremony (billboard.biz, March 10).

No disrespect to any of the performers—who included the Crystal Method, JC Chasez, Audio Bullys, Moby, Paul Van Dyk and Perry Farrell—but the powerful black female vocalist as live performer was missing in action.

Grammy-winning DJ/producer Frankie Knuckles, among others, concurs. "That element was definitely missing," he says. "The show was a bit homogenized, focusing more on the commercial and mainstream side of dance music."

Let's hope this situation will be corrected next year. For a complete list of DanceStar winners, visit dancestar.com.



[illegible][illegible][illegible]

LAST WEEK	THIS WEEK	TITLES	ARTIST	LAST WEEK	THIS WEEK	TITLES	ARTIST
2	9	TOXIC (REMIXES)	Various Artists	26	29	ELECTRIFY	Various Artists
11	11	NOT IN LOVE (DJ. AYLOR, MEYER BRIDGE, & R.A. VISION MIXES)	Various Artists	27	17	GOOD IS A DJ	Various Artists
10	21	LOVE PROFOUND (B. ROSARIO, CRAIG J. PASSENGER, & BLOW-UP MIXES)	Various Artists	24	34	A STRAIGHT AHEAD	Various Artists
4	10	WHERE LOVE IS	Various Artists	16	12	SLOW	Various Artists
3	13	FREE (S.A.F. & NEMO MIXES)	Various Artists	30	38	FIND MYSELF	Various Artists
9	6	BORN TOO SLOW (B. MORILLO, DREPSKY, & NUMBED MIXES)	Various Artists	31	36	SEX BOMB THE REMIXES	Various Artists
12	18	TRULY	Various Artists	24	16	ME, MYSELF AND I (JUNIOR MIXES)	Various Artists
1	2	FACE TO FACE	Various Artists	41	41	NEVER LET ME DOWN	Various Artists
7	1	BURNING	Various Artists	43	43	BROKEN WINGS	Various Artists
11	3	LOVE'S DYING (DREPSKY, MURK, & PASSENGER MIXES)	Various Artists	34	30	GET YOURSELF HIGH	Various Artists
5	7	ALL THINGS (JUST KEEP GETTING BETTER)	Various Artists	35	39	YOU MAKE ME FEEL BRAND NEW (REMIXES)	Various Artists
12	16	SIGNED, SEALED, DELIVERED	Various Artists	33	39	INTO THE LIGHT (DAVE ADAMS REMIXES)	Various Artists
19	23	GOOD BOYS	Various Artists	31	22	GIVE IT UP	Various Artists
4	8	SLIPPIN' AWAY	Various Artists	35	27	JUST A LITTLE MORE LOVE	Various Artists
15	14	POWERLESS (SAY WHAT YOU WANT) (WIDELOVE, JUNIOR, & CHAB MIXES)	Various Artists	40	45	U LIKE THIS (MEGAMIX)	Various Artists
17	19	IT'S MY LIFE (REMIXES)	Various Artists	41	42	AS THE RUSH COMES	Various Artists
26	11	SAVE MY SOUL	Various Artists	40	43	GIA	Various Artists
13	13	WHERE DID LOVE GO	Various Artists	37	35	PASS THAT DUTCH (SCUMPROG REMIX)	Various Artists
19	37	AMAZING (FULL INTENTION MIXES)	Various Artists	49	24	FAKE	Various Artists
20	18	JANET MEGAMIX 04 (CHRIS COX REMIX)	Various Artists	42	38	I LIKE LOVE (I LOVE LOVE)	Various Artists
21	22	MAKE ME DANCE ALL NIGHT	Various Artists	39	38	PERSONAL JESUS	Various Artists
23	25	1771 (RAUHPOFF, PILAVIN & ZIMBARDO MIXES)	Various Artists	47	39	GET BETTER	Various Artists
25	28	FRIDAY MARSHMALLOW	Various Artists	49	31	CHANGES (JELIX DA HOUSECAT REMIX)	Various Artists
29	39	POWER PUCK	Various Artists	40	40	NOTHING FALLS (REMIXES)	Various Artists
20	14	HARU (WIDELOVE, J. VASQUEZ, & DEMARCO MIXES)	Various Artists	40	40	GET IT OFF (THAT KID CHRIS REMIX)	Various Artists



# Time-Life Launches Civil War Contender

BY JIM BESSMAN

The Civil War has inspired its fair share of contemporary song sets, such as Frank Wildhorn's Broadway musical "The Civil War" and the 1978 country disc "White Mansions." But "America Will Always Stand" is poised to outperform previous attempts at fashioning new material from America's epic and enduring struggle.

The 14-track Time-Life Music album is the first original music release from a company known for its heavily TV-promoted, genre-themed song compilations. It is available through the label's Web site and will be released to retail June 22. It will also spawn Time-Life's first radio single.

Michael Curtis and Michael Pyle primarily produced and co-wrote "America Will Always Stand" under the historical guidance of "Gods and Generals" and "Gettysburg" filmmaker Ron Maxwell.

The title comes from Randy Travis' post-Sept. 11, 2001, single. It's the album's closing cut and is the only song that was not specifically written for the set.

Ricky Skaggs, Darryl Worley, the Whites, Lee Ann Womack and Collin Ray are some of the established acts that sing the remaining songs. Newcomers Turner, the Wilsons and the Michaels (Curtis and Pyle) also turn in performances.

The songs are frequently fact-based

and almost always relevant for today's listeners.

Maxwell points to "All the Daddies," which his daughter Olivia Maxwell co-wrote with Curtis and sings on "America Will Always Stand."

The song is based on a real conversation that occurred between Stonewall Jackson and a 5-year-old girl who asked the general when all the daddies were coming home. "Gods and Generals" depicts the exchange in one of its scenes.

"It's an evocative song that has resonance today, because we want all the daddies to come home from Iraq and Afghanistan," Maxwell says. "It's representative of the whole album [in that] while it's anchored in the Civil War, it speaks to today as well."

The album title was chosen because of the kinship between Civil War-era Americans who "survived that great ordeal" and the current generation, which Maxwell says has "come together to withstand international terrorism."

## SIMILAR CONNECTION

As for the title track, Travis clearly sensed a similar connection when he co-wrote the song with Curtis.

"I had to stop and think about the Civil War as opposed to us being attacked by fanatics, which is what the song was written about," Travis says. "But when you think about the patriotic feeling that we experienced [after Sept. 11], that in itself would

hold true in either case. So a lot of lyrics in the song worked for this particular project."

Curtis conceived the idea for the album shortly after completing the song with Travis. He was then introduced to Maxwell, who had wanted to compile an album from the diverse songs that had been written and considered for his Civil War films.



TRAVIS' POST-SEPT. 11 SONG HIT WITH ALBUM

Impressed with Curtis, Maxwell put off his compilation idea in favor of Curtis' original, historically inspired songs.

When Time-Life Music received the project, executive producer Gene Zacharewicz recalls being "blown away."

"I listened to every song on the record, and it was solid throughout,"

Zacharewicz says. "They were all really well-written and incredibly performed—and really moving."

Zacharewicz singles out "One Letter," sung by Alabama-based sister trio the Wilsons. "It knocked me off my feet," he says, "so we're going to see if we can break it as a single to the country format."

Maxwell notes that the song brings to mind any number of scenes in Civil War films—or Ken Burns' landmark "The Civil War" TV series—where an anguished wife is clutching the one letter her husband sent her.

## COURTING RADIO

Curtis feels that radio programmers won't see "One Letter" as a major-label single but for what it is, which is representative of "the mood of the masses. It can bring healing and hope for families who are waiting for the return of loved ones."

Bob Moody, VP of programming for radio chain Regent Communications, lauds "America Will Always Stand" as a "masterful album [that] for those of us interested in that history is a must-have and the best album of its type."

Moody adds, "The guys who wrote the songs did a spectacular job, and some of the artists' performances make anything else seem overdone. But whether you can take them out of the album's context and put them on radio is the question."

Zacharewicz notes that Time-Life did a big push for the product at the recent Country Radio Seminar in Nashville. "America Will Always Stand" was inserted into registration bags distributed to all CRS attendees.

Plus, he says, the company, "in typical Time-Life fashion," will commence a direct-response TV campaign at the end of the month. He expects heavy retail promotion in Wal-Mart and Kmart outlets, as well as at Civil War battlefield site museums and events.

"I look at this as an opportunity," Zacharewicz says. "The business has changed so much in the last few years that, as an industry, we need to make events out of things like this, where the material is so rich."

"Even though it's outside the box [in terms of] what we typically do, it really fits well with what the Time-Life brand stands for [in] being curators of American history and offering a historical context to a body of music."

Maxwell says that "America Will Always Stand" follow-up albums are being prepared. They will include such artists as Alison Krauss, Trace Adkins and Kenny Rogers.

Maxwell is also planning to produce 14 one-hour TV shows, each tying in a song on the album. Plans call for the artists who perform the songs to be featured in the TV programs.

# CRS Discusses Indecency Onstage, On Air

With all the talk about indecency and broadcasting, it was a surprise that the recent Country Radio Seminar in Nashville only devoted one panel to the subject.

And ironically, the March 4 "How Far Is Too Far?" panel got a bit raw itself, thanks to Trick Pony's Ira Dean, who chose to repeatedly use a sophomoric and slang word for his favorite female body part.

During a discussion about pushing the envelope at live shows and on the air, Dean unleashed his most memorable line. While he said he "all about shock value" in his live show, Dean noted that he is more cautious with younger fans present. "If it's an adults show, come on," he said. "But not if there's kids in the audience. I'd love to whip my apples out onstage, my baby bird."

But there are kids watching."

On the radio side, WKDF Nashville morning host Eddie Fox said that if you know your audience, you know what you can get away with on the air.

"The soccer mom driving to work

with real adult human long [and] slightly sexually overt content," he said. "We lack sex appeal."

Dean agreed, noting that he has "guessed like to country radio. It sounds like he had Richard Marx records. We sound like we're making music for 13-year-olds."

**SIGNINGS:** Former Mercury artist Janie O'Neal has signed a new recording contract with Capitol Records. She is in the studio finishing her first album for the label for producer Kevin Cadogan. The album is due in early 2005, with a single expected in mid-to late-summer of this year. O'Neal's gold-certified debut album, "Shiver," arrived in 2000 and peaked at No. 14 on the *Billboard* Top Country Albums chart. Her first two singles, "There Is No Arizona" and "When I Think About Angels," hit No. 1, but her four subsequent

singles were all mid-charters. Mercury released her last year.

Songwriter Craig Wiseman has inked an exclusive copyright administration deal with Nashville-based Integrated Copyright Group (ICG) to represent his new publishing venture, *Big Loud Shirt Enterprises*.

Bluegrass star Rhonda Vincent has signed with Nashville-based *Upper Management*. Herb Sandler heads *Upper Management*.

Little Big Town and Kevin Fowler join the *Equity Records* roster, which also includes

previously announced acts Clint Black, Shannon Lawson and Caroline Rain. Little Big Town previously recorded one self-titled album for Sony's Monument Records. The title peaked at No. 40 on the Top Country Albums chart in 2002.

Brian McComas has signed with

Buddy Lee Attractions for booking.

Sammy Sadler has signed a management deal with *Serenity Career Direction*. Sadler has released a song on the album.

Singers/songwriter Jay Taylor has signed with Nashville independent label *Quarterback Records*. His debut album is due this summer.

**ON THE ROW:** Former Broken Bow Records artist J. Michael Carter has formed *Big Bad Al Records* with Phoenix business executives Steven Dick and Joan Hill. Veteran Nashville producer/publisher/songwriter *Blake Mevis* is president/CEO of the Tempe, Ariz.-based label.

Mevis formed an alliance with Nashville-based independent label *Leffon Creek Records*, which will promote Harter's new album, "Unexpected Change." Select O-Hits will distribute it.

With ASCAP and BMI hosting competing country awards on the same night Nov. 9 (Nashville Scene, *Billboard*, March 20), SESAC has selected Wednesday, Nov. 10, for its annual awards soirée.

Nashville Scene

By Phyllis Stark  
patk@billboard.com



O'NEAL: SIGNED TO CAPITOL







## ALBUMS

Edited by Michael Paoletta

### POP

#### BRIDES OF DESTRUCTION

**Here Come the Brides**  
**PRODUCER:** Steve Bruno  
**Sanctuary SANS-04674-2**  
**RELEASE DATE:** March 9  
 What a bridal party. Motley Crue bassist Nikki Sixx and L.A. Guns guitarist Traci Guns have hooked up with drummer Scott Cogan (singed O'Connor, Pete Yorn) and vocalist London LeGrand in his first big-time gig. It's a messy punk-metal marriage marred by uneven commercial ambitions that begs the question: How long can it last? To be fair, "Shut the P\*kk Up" gives good rant, and individually, each member has laudable chops; LeGrand has enough of a garage growl to wail with these cats. But then there is "Natural Born Killers." A title that brutal should not have an annoying, beat-hop "na na na na" chorus like this one does. As for "I Got a Gun," it would be perfect if it weren't for the incomprehensibly clichéd lyrics that actually read "I got a gun/And nothing to say." **—CLT**

#### FRANZ FERDINAND

**PRODUCERS:** Tony Johanson, Franz Ferdinand  
**Domino Recording 00027**  
**RELEASE DATE:** March 9  
 The latest product of the U.K. hype machine, Franz Ferdinand's self-titled debut fuses virtually every indie rock trend of recent years. The new post-punk sound popularized by Arctic Monkeys here, combined with Julian Casablancas-esque vocals from frontman Alex Kapranos; so, too, is the A Certain Ratio-inspired dance-rock influence pointed by the Rapture, Ill and Radio 4. Throw in the fact that the members are Glasgow art students who tout their own venue/art-space scene called "The Chapel," and it becomes tempting to dismiss the band as too precious for its own good. But don't be there yet. Hearable. Breathless bass aside, Franz Ferdinand actually delivers the goods. The album is quick, breezy and fun. The herky-jerky rhythms on such tracks as "Take Me Out," "400" and "Michael" make for hip-shaking, head-nodding winners. **—BG**

#### KERI KNOBLE

**PRODUCERS:** Jeff Arundel, Rob Arthur  
**Manhattan 7243 S 9589 0**  
**RELEASE DATE:** March 9  
 True, this is a sparkling, beautifully recorded debut by a young pianist/singer/songwriter. True, Arl Mandes serves as co-executive producer, also producing and conducting strings. But where Jones' superb recordings are unerringly smooth, organic and melodic, Noble mixes soul and delivery. She supplements her fine piano skills with drum loops on three of

## ESSENTIAL REVIEWS



#### GODSMACK

**The Other Side**  
**PRODUCER:** Sully Erna  
**Republic/Universal 80001539**  
**RELEASE DATE:** March 16  
 The title of Godsmack's latest release refers to the fact that it is an acoustic recording. That's no surprise, given Godsmack's open worship of Alice in Chains, a band that never shied away from acoustic settings. Three out of seven songs here are new, including first single "Running Blind." The track's vocal harmonies and layers of guitar define the most from Godsmack's formula, but not that far from Alice's. "Touche" features a collaboration with Dropbox, the first signing to singer Sully Erna's label. Hardcore fans will appreciate the acoustic renditions of classic Godsmack songs like "Re-Alien," "Keep Away" and "Awake" (here retitled "Jasep"). Unfortunately, stripping down the guitars and drums has the tendency to draw attention to Erna's off-limb lyrics. While an acoustic collection might break the band's slump (and this, this spring's tour with Metallica should break the band's slump of mind. **—BT**

the album's 12 songs, for example. She's also unafraid—this is "Pearless," after all—to let loose, as on the rockers "Let It Rain" and "Where, Where, Noble delivers an angrier, throaty approach more akin to Joan Osborne. But this hook-laden album is also full of sweeter moments: the lap steel fading in on the wistful "Piece of My Heart," which is another standout and is by itself worth repeated listens. Fortunately, there are many such moments on this impressive debut. **—CW**

#### ESTHER BALINT

**PRODUCER:** J.D. Foster  
**Bar/None 152**  
**RELEASE DATE:** March 9  
 Combining the acronyms of the New York avant downtown scene, moxy Nashville grit and unconventional pop instrumentation (including glockenspiel, vines and French horn), Esther Balint delivers "Mud," a small gem of mystery and allure. With her unaffected, blue-eyed vocals and an uneasy sensibility in crafting indelible songs, Balint has momentum in recording the young year's most quirky and compelling album. Exult-

#### USHER

**Confessions**  
**PRODUCERS:** various  
**Arists 02876 52141**  
**RELEASE DATE:** March 23  
 Usher is on a roll. His 2001 multi-platinum album "8701" spawned three major hits. Now he's poised to repeat that feat with "Confessions." The set's lead single, "Yeah," has already topped several *Billboard* charts, and its equally strong follow-up, "Burn," is on the rise. "Confessions" finds Usher, once again, working with an all-star cast of producers—Jimmy Jam & Terry Lewis, Lil Jon,



Jermaine Dupri, Rich Harrison (Beyoncé) and Dre & Vidal (Mica Paris), among others. On display is a more emotionally raw Usher, who gets personal on the title track, "Superstar" and "Truth Hurts." Still, he knows how to get back on the bummer ("Red Light," "Bad Girl"). And he is not afraid to intertwine elements of R&B/hip-hop, crank, pop and rock. Like "8701," "Confessions" will surely be around for quite some time. **—GM**

ing in jagged edges and impenetrable shades, she is a poet who sees the moon as a lollipop as well as "a big orange" and naming her songs after objects like the "nightmare of gravity" and the haunting power of a paperweight. "Mud" opens with "Pebbles & Stones," which starts off with twangy banjo-picking, then jumps with electric guitar lightning. It sets the mood for the rest of the 10-song collection. Other highlights include the hoping "Here We Are," the thumping "I," the bluesy rock "Your God," the sprightly bouncing "Weeds" and the wistful ballad "Who Are You Now." The CD may be short in running time (just shy of 36 minutes), but it's long in pleasure. **—DO**

### R&B/HIP-POP

#### VARIOUS ARTISTS

**Bad Boy's 10th Anniversary... The Hits**  
**PRODUCERS:** various  
**Bad Boy/Universal 80002112**  
**RELEASE DATE:** March 9  
 If anyone knew how to celebrate a milestone, it's Sean "P. Diddy" Combs. The music mogul marks the 10th anniversary of his Bad Boy label



#### THE VINES

**Winning Days**  
**PRODUCER:** Rob Schnapf  
**Capitol 04338**  
**RELEASE DATE:** March 23  
 On this follow-up to their well-received 2002 debut, "Highly Evolved," the Vines have lost absolutely no momentum. The Australian rockers effectively alternate between swirling wall-of-sound fury and crisp, punchy power chords. This results in an intoxicating mix. "Ride" is pure, pounding, retro garage funk, while cuts like "Animal Machine" offer a false sense of working hard before delivering a sucker punch. Trippier fare like "Pro," the hypnotic "Amnesia" and "All About Shade 2" showcase the band's more melodic side, with guitarist Craig Nicholls and bassist Patrick Matthews harmonizing well. "She's Got Something to Say to Me" reveals the edgy power pop of the Smithereens, while acoustic guitar-driven well-rendered ballads "Rainfall" and "Sunchild." The Vines wrap things up with the visceral "Fuck the World," an intense coda to a diverse and highly enjoyable ride. **—RW**

with this hits collection and accompanying DVD. Such classics as the Notorious B.I.G.'s "Big Poppa," "It's a Shame" and "Jamming" and Nas' Mack's star-studded "Freaky in a 4-Remix" still sound fresh. As an added bonus, the collection includes a new version of Diddy's "Victory." Retitled "Victory 2004" here, the apocalyptic single features new verses by P. Diddy, 50 Cent and Lloyd Banks. In the end, this set confirms that Combs has affected not only hip-hop but music in general. **—RH**

#### E.P.

**Mr. Water**  
**Producer: E-P**  
**Thirsty Art 57143**  
**RELEASE DATE:** March 9

Dedicated has founder and independent hip-hop star E-P already established himself as one of the genre's more experimental producers. His 2002 album "Fantastic Damage" was bleak and abrasive, yet an innovative, almost psychedelic hip-hop record. For "High Water," released as part of Thirsty Art's blue series of E.P.s, E-P takes a backseat to a crew of avant-garde jazzmen. With pianist Matthew Shipp, horn player Daniel Carter,

percussionist Guillermo E. Brown, trombonist Steve Swell, trumpeter Roy Campbell and bassist William Carter among the invites, E-P's compositions are given a first jazz makeover. The result is a collection of nourishing soundscapes, all of which are just as jagged and defiant as E-P's hip-hop work. Beaters are intertwined so subtly that songs wear genres long before the listener will notice, and the album should confound and compel fans of both worlds. **—TM**

### DANCE/ELECTRONIC

#### LOUIE VEGA

**Elements of Life**  
**PRODUCER:** Louie Vega  
**Vega/MAW Records VRCD001**  
**RELEASE DATE:** March 9  
 DJ/producer Louie Vega is a luminous figure in the global dance music market. Along with his Masters at Work production partner Kenny "Dred" Gonzalez, Vega has been responsible for numerous chart-topping remixes and the concept album "Nuyorican Soul" (1997). For "Elements of Life," Vega and his soulful house band, Throughout, the beat-smart/rhythmic-funk Vega surrounds himself with talented singers and musicians, including his wife, Naomi (aka "No Vida"), Blaze ("Brand New Day"), Raul Midon ("Cerca de Mi"), Dimitri From Paris ("Mon Amor") and Domingo Quintero ("Quimboombe"). The album opens with a scintillating and faithful cover of the Chakachaks' early-'70s top 10 "Jungle Fever." By breaking down cultures, Vega celebrates life. **—MF**

### COUNTRY

**JAMES MCURTURY AND THE HEARTLESS BASTARDS**  
**Live in Austin-Texas**

**PRODUCER:** J. R. McMurtry  
**Capitol 925682**  
**RELEASE DATE:** March 23  
 On his studio efforts, Texas-based singer/songwriter James McMurtury comes off as a sort of country folkie, with a barely contained mean streak. But onstage, with his scruffy Heartless Bastards, the junkyard dog tendencies take center stage, as on the pulsating, surly "Red Dress." This band swings mightily behind McMurtury's droll songs, giving such finely drawn songs as "Saint Mary of the Woods" and "Fraukein O" and panoramic "Level-land" a framework they deserve. As a songwriter, McMurtury has a knack for converting his sentiments into great and small. Witness the rollicking "I'm Not From Here" and the wry "Out Here in the Middle." Ultimately, it's the band that surprises, steals the show here, whether it's on the rowdy comedy number "60 Acres," a swaggering take on "Rec's Blues" or the blistering version of "Saint Mary of the Woods." In all, "Live" is a perfect showcase for an impressive catalog of material. **—RW**  
*(Continued on next page)*

**CONTRIBUTORS:** Keith Caulfield, Gordon Ey, Deborah Evans Price, Brian Gracie, Rashawn Hall, David Martens, Gail Mitchell, Dan Ouellette, Michael Paoletta, Brian Teitelman, Christa L. Tins, Philip Van Pelt, Roy Wadell, Christopher Walsh. **ESSENTIALS:** Reviews derived by the review editor to denote special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL RECORDS:** Reviewed albums of musical, artistic and commercial interest and outstanding collections of works by an artist. **PCOS (P):** New releases predicted to be the top half of the chart in the corresponding genre. **CRITICS' CHOICES (C):** New releases, regardless of chart potential, highly recommended because of special merit. All albums commercially available in the United States are eligible. Send album review copies and single review copies to Michael Paoletta (Billboard, 775 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate boxes.



(Continued from preceding page)

## WORLD

★ **SERGEANT GARCIA**  
**La Semilla Escodista**  
PRODUCERS: Tyrone Downie, Bruno Garcia, Luis Darnemo Montoya  
SHAKTI 72435-96356  
RELEASE DATE: March 9

Parisian Bruno Garcia, a former indie rocker (Leaving Vegas 88), has released three albums in Europe as Sergeant Garcia. "La Semilla Escodista" is his U.S. debut, and with it comes music that has coined "salasimfini." That catchy name nicely references two of Garcia's major passions: Cuban music and Jamaican reggae. The album exudes a whopping Caribbean vibe, but, individually, songs travel to reggae, salsa and beyond. "Revolucion" is a track that truly blends salsa and reggae, while "Mi Ultima Voluntad (Tontite)" is more straight-ahead reggae. Meanwhile, "The Flowers" is a sultry cha-cha. Sergeant Garcia borrows from son, reggae, rumba and ska to shape a 14-track celebration of everything that is irresistible about Cuban and Jamaican music. The beauty of "La Semilla Escodista" is that it's wildly rhythmic and unfailingly hot-blooded. These songs would drive the steam of stokes onto the dancefloor. —**PVY**

## JAZZ

★ **CLAUDIA ACUÑA**  
**Lumaz**  
PRODUCERS: Claudia Acuña, Jason Linder  
MAXJAZZ 317  
RELEASE DATE: March 16  
It's startling to listen to Claudia Acuña's marvelous performance on "Luma" with the awareness that it is only her third album (and her debut for MaxJazz). Acuña has developed into a first-rate jazz vocalist with such clarity that one has to conclude that we're witnessing the opening rounds of what will become a world-class career. "Luma" finds Acuña channeling a quiet-but-choiceful playing and singing most of the tunes in Spanish. She's a native of Chile, and this return to her native tongue seems to have been especially inspirational. Acuña embraces her Spanish lyrics with a particular warmth, and from song to song, her vocal tone has a beautiful resonance. The emotive quality of her performance on such songs as "Arrimate Mi Amor" and "Oceano" is sheer jazz romanticism. Also take note of "No Llevo La Razón" and "Lilas," tunes with a percussive Latin heartbeats on which Acuña swings with a quiet flair. —**PVY**

## CHRISTIAN

► **AVALON**  
**The Creed**  
PRODUCERS: Brown Bannister, Charlie Pascoe, Ted T.  
SPARROW SP 04901  
RELEASE DATE: Feb. 24  
Avalon's sixth studio album is the first with new member Greg Long, who last year joined as the replacement of Michael Passons' edited the foursome. Long, who is also continuing his solo career with a new album, joins his wife, Melissa, as well as Josely McGeary and Melissa Greene on this solid collection of Christian pop tunes. The album features the strong lead vocals and

impressive harmonies that have become the group's calling card. The R&B-flavored "Overjoyed" celebrates the happiness found in knowing God "All" is the kind of vibrant uptempo that the Dove Award-winning group is known for; the title cut is a powerful anthem with a lyric that is vulnerable and empowering. After nine years and two personnel changes, this album showcases a group whose future is poised to be as bright as its successful past. —**DEP**

## VITAL REISSUES

**FLEETWOOD MAC**  
**Rumours—Deluxe Edition**  
REISSUE PRODUCERS: Fleetwood Mac, David McEwan, Gary Peterson  
ORIGINAL PRODUCERS: Fleetwood Mac, Richard Dashut, Ken Caillat  
WARNER BROS. 73822  
RELEASE DATE: March 23  
Fleetwood Mac's most commercially and critically successful album, "Rumours," has been remastered and reissued in deluxe packaging with a second CD of bonus material. Disc two has 18 additional rough versions, outtakes, demos and jam sessions. Two of the bonus tracks, "Think About It" and "Planes of the Universe," later appeared in different incarnations on solo albums by Stevie Nicks. Additionally, one of rock music's most famous B-sides, "Silver Springs," has been restored to the "Rumours" lineup. The Nicks-penned track was removed from the original release because of vinyl-album space constraints. The remastering sounds stunning; this sterling set can safely replace the old single-CD version, which, frankly, sounds murky in comparison. Along with "Rumours," two other Mac albums—the group's first 1970 LP, "Fleetwood Mac," and "Tusk"—are also being reissued, with bonus material. —**KC**

★ **KIM BURRELL**  
**Try Me Again**  
PRODUCER: James Brown  
SHANESIDE 5751  
RELEASE DATE: March 9  
"Try Me Again" was gospel diva Kim Burrell's first independent recording. Originally issued, and largely overlooked, in 1997, the set preceded the artist's two top 100 label outings in 1998 and 2001. Listening to "Try Me Again," it is easy to hear why Burrell was only a year away from gospel stardom: At every turn, she delivers with power and finesse. "New Day" is a thrum—prayer is an unshakable and the sophistication of a classy jazz chanteuse. Burrell is a one-of-a-kind singer who shines throughout this set. "Prayer Changes Things" and the title track are smooth and soulful. The chorally backed "Home" adds a healthy touch of Sunday morning to the mix while perfectly displaying Burrell's innate sense of when to hold back and when to cut loose. "Try Me Again" is an inspiring piece of one of modern music's great singers who is still, just barely, waiting in the wings. —**GE**

## Billboard.com

- Grant Lee Buffalo, "Storm Hymnal" (Shash/Rhino)
- Challenger, "Give People What They Want in Lethal Doses" (Jade Tree)

## SINGLES

Edited by Michael Paoletta

## NEW & NOTEWORTHY

★ **MORRIS** *Speak No Evil* (3:11)  
PRODUCER: Jerry Harrison  
WRITER: Morris  
PUBLISHERS: Warner/Chappell Music  
Unlabeled/UM10033 (CD promo)  
Since Morris lived in Dublin in the late '90s, Morris has spent much time trekking throughout Italy. Last year, the quartet spent some time in the United States, touring with Li's Phair. Puddle of Mudd, Evanescence and others. Morris also found its way to the Lollapalooza 2003 stage. Now, along comes "Speak No Evil," the lead single from the band's just-issued debut album "Liesize." Produced by Jerry Harrison (formerly of Talking Heads), the powerful and energetic "Speak No Evil" is a pop-kissed rock anthem. Lead singer Colin Smith delivers of the day lyrics that are surely bringing a bitter-sweet smile to the face of Howard Stern. "Back today today/Sorry to say/You've been declined an open mind so you can shut your mouth/Shut it down." Of course, in today's cultural climate, the powers that be at radio may lead me to it upon themselves to shut this dynamic, angst-filled track out. Surely, Madison Avenue has a more open mind. —**MP**

## R&B/HIP-HOP

► **PATTI LABELLE** *New Day* (3:24)  
PRODUCERS: Jason Rame, the Corner Boys  
WRITERS: Various  
DEB SOUL Classics 16040 (CD promo)  
"Diva" is an overused term, granted, but there are certain singers for whom no other title is more appropriate. Patti LaBelle is one such artist. With a career that spans more than four decades, the songstress is one of R&B's most distinct and powerful voices. LaBelle enters the next phase of her career with the aptly titled "New Day," the lead track from her forthcoming DeB Soul Classics album debut, "Timeless Journey" (due May 4). "New Day" is a smooth, midtempo jam that is classic LaBelle. And the song's—yes, "New Day" is a song—praise are unshakably reliable. LaBelle could be singing about a new label, a new love or a new lease on life. This should be a brainier at least R&B and AC, two formats where LaBelle is a fan favorite and critical darling. —**RH**

► **SLIM VILLAGE FEATURING KANYE WEST & JON VILLEGAS** *FEATURING KANYE WEST & JON VILLEGAS*  
PRODUCER: Kanye West  
WRITERS: R.L. Altman, J. Powers, K. West, A. Franklin  
PUBLISHERS: Donut Bay Music/EMI Publishing, Z100 Music, ASCAP, Gimmie My Publishing/M1 and Springtime Music, BMI  
CAPITOL 7087 6 18385 (CD promo)  
With Slim Village going through yet another personnel change—this is the recent departure of member Batin—fans may worry that the quality of its music may suffer. That's not the case with the lead single from the group's forthcoming set, "Detroit: Del (A Taste of Detroit)." The midtempo, R&B-inflected "Selfish" is somewhat remi-

## ESSENTIAL REVIEWS



**LUTHER VANDROSS** *Buy Me a Rose* (3:48)  
PRODUCER: Shep Crawford  
WRITERS: I. Funk, E. Hickmon  
PUBLISHERS: Res Benson Music/Stone Forest Music/Tripp Tunes, Blue Plate Music Publishing, BMI  
1 Records 1101-59157-2 (CD promo)  
Velvet-voiced Luther Vandross has never met a ball he couldn't make his own. "Buy Me a Rose" is no exception. This time around, the multi-Grammy award winner takes producer Shep Crawford, who is also no slouch in the ballad department. (He crafted Deborah Cox's "Nobody's Supposed to Be Here.") Crawford's sparse, guitar-laced arrangement is the perfect accompaniment to Vandross' sweet tenor. Both bring to life lyrics about a relationship disconnect that can be solved by simple love. "Buy me a rose/Call me from work/On a door for me/What would it hurt/Show me you love me by the look in your eyes/These are the little things I need the most in my life," Vandross sings in the chorus. In light of the artist's current condition, the song takes on even more poignancy. —**GM**



**TEENA MARIE** *Still in Love* (4:17)  
PRODUCERS: Mannie Fresh, Teena Marie  
WRITERS: T. Marie, B. Thomas, A. Green  
PUBLISHERS: Alarose Music, Irving Music/AI Green Music, BMI  
Cash Money Classics/Universal UMG 21178-2 (CD promo)  
It has been 13 years since Teena Marie appeared on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. In that time, much has changed in the sonic landscape of the chart. Hip-hop has replaced R&B songs. But the idea appears to be changing, with new-school artists like Alicia Keys repaving the way for veterans like Marie to emerge again. The sterling "Still in Love" marks Marie's Cash Money Classics debut. Co-produced by the artist and Cash Money-in-house producer Mannie Fresh, "Still in Love" recalls "Irony in the Fire" —era Marie yet maintains a freshness that is very 2004. A voice that has been missing in action for way too long. Fortunately, a new album, "La Dona," is being readied for a late-spring/early-summer release. Ooh la la. —**MP**

nism of Slim's previous single, "Tainted." However, where "Tainted" talked about how relationships can be negatively influenced by outside forces, "Selfish" serves more as an open letter to the ladies. The group's remaining members, T3 and Ethel, trade verses with the track's producer Kanye West about the women in their lives. West protégé Jon Legend provides the song's melodically lackadaisical hook, which complements the track's laid-back, piano-looped vibe. R&B programmers should not sleep on this one. —**RH**

bitter sadness of such utter despair. The second verse is home to the angelic vocals of Alison Krauss, who serves up the story from the guilt-ridden woman's point of view. Masterful songwriting combined with excellent performances make this a record sure to be added to the pantheon of great country drinking songs. This singles from Paisley's "Mud on the Sticks" album have demonstrated his ability to deliver tongue-in-cheek satire ("Celebrity"), tender romance ("Little Moments") and, yes, the darker side of love. —**DEP**

## COUNTRY

► **BRAD PAISLEY FEATURING ALISON KRAUSS** *Whiskey Lullaby* (3:46)  
PRODUCER: Frank Rogers  
WRITERS: B. Anderson, J. Randall  
PUBLISHERS: Sony/ATV Tree Publishing, Mr. Bubba Music, Reynolds Songwriting, The Way to Say Music, BMI  
ARISTA 8287640-34-2 (CD promo)  
Paisley is rapidly making the case the country format's next superstar. A triple threat (singer, songwriter and guitar player), he consistently delivers quality songs and great performances. He mesmerizes on this haunting ballad. Penned by Brad Anderson and Jon Randall, the lyric coaxes with the pain of a heartbroken man who "put that bottle to his head and pulled the trigger, and finally drank away her memory." Paisley's performance captures the

## DANCE/ELECTRONIC

► **ZERO 7 Home** (3:32)  
PRODUCER: Zero 7  
WRITERS: J. Birt, S. Hardaker, T. Dickow, D. Madden  
PUBLISHERS: Kojan Music, Universal Music Elektra 1978 (CD promo)  
An absolute high point from Zero 7's sophomore disc ("When It Falls"), "Home"—featuring the sublime vocals of newcomer Tina Dico, who sounds a lot like "Ladies of the Canyon" —era Joni Mitchell—is aural nourishment for the mind, body and soul. Wonderfully laid-back in its original version, "Home" is given some makeover by Stereolab. A head-bobbing track that Girl Beatz Watt, who inject the track with respectively, twirly electro beats and soul-smoked house rhythms. —**MP**

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



MARTIN



PANOSH

**RECORD COMPANIES:** Compendia Music Group in Nashville promotes Ric Pepin to VP/GM. He was VP of marketing and promotions.

Also at Compendia, Jeff Loper is named director of business development. He was head of specialty marketing at Light Records.

**PUBLISHING:** Harry Fox Agency in New York promotes R. Wayne Martin to VP of index and client relations. She was senior director of index and client relations.

**RADIO:** Infinity Broadcasting in New York appoints Peggy Panosh senior VP of marketing. She was senior VP of marketing and communications at Westwood One. Entercom Communications Corp. in Bala Cynwyd, Pa., names Bill Pasha VP of programming. He was VP of research and audience measurement at Infinity Broadcasting.

Univision Radio in Los Angeles names Brian Reed VP/director of sales for its L.A. radio cluster. He was VP of sales and marketing for

Univision Television Group.

Adult top 40 KBIG in Los Angeles appoints Dave "Chachi" Denes PD. He adds those duties to his title of KBIG operations manager.

**MUSIC VIDEO:** MTV Networks in New York appoints Carolyn Everson mtvU director of advertising sales. She was VP of classified sales at Primedia.

**PRO AUDIO:** Community Professional Loudspeakers in Glasgow, Scotland, names Stuart Thomson regional marketing manager. He was a sales executive at Tannoy Ltd.

**HOME VIDEO:** Miramax Home Entertainment in Los Angeles appoints Jeffrey Fink senior executive VP. He was president of sales and marketing at Artisan Home Entertainment.

**RELATED FIELDS:** Macrovision Corp. in Santa Clara, Calif., names Jim Wicklett executive VP of corporate development. He was an independent consultant.

## Image Boost

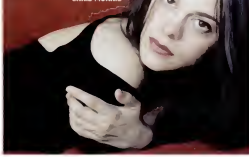
Adding another award to her growing collection, Beyoncé accepts the prize of entertainer of the year at the 35th annual NAACP Image Awards. The awards show took place March 6 at the Universal Amphitheatre in Universal City, Calif., and Fox aired the program March 11. Other honorees at the NAACP Image Awards were Luther Vandross (who won four awards), OutKast, Alicia Keys, Ramsey Lewis, Ruben Studdard, Donnie McClurkin, T.D. Jakes, Queen Latifah, the Dave Matthews Band and hall of fame inductee Ray Charles.



## Now, Hear This ... MINDY SMITH Artists to Watch

Vanguard Records' new Americana artist Mindy Smith has already made her mark on *Billboard*'s charts: Her debut album, "One Moment More," released Jan. 27, bowed in the Feb. 14 issue at No. 6 on the Top Independent Albums chart and at No. 143 on *The Billboard* 200. The New York-born, Nashville-based singer/songwriter was featured on Vanguard's all-star 2003 Dolly Parton tribute album, "Just Because I'm a Woman." After opening for John Hiatt in early March, Smith made a Wells Music Group showcase appearance at the South by Southwest Music Conference in Austin, Texas. Smith opens several major-market shows in March and April for Sugar Hill Records bluegrass act Nickel Creek, with concurrent in-store appearances along the tour route. The video for her cover of Parton's classic "Jolene" hit the top 20 countdown on CMT. Next up for Smith is a video for "Come to Jesus," directed by Sophie Muller. Smith has also logged feature coverage in the magazines *No Depression*, *Harp*, *Paste* and *Tracks*, and she was named one of *Esquire*'s best new acts of 2004.

CHRIS MORRIS



## Billboard Honors Sting

When Sting performed March 3 at New York's Beacon Theatre, he was presented with a commemorative plaque as the recipient of the 2003 *Billboard* Century Award. Sting accepted the award—*Billboard*'s highest honor for distinguished career achievement—last December at the 13th annual *Billboard* Music Awards. Pictured backstage at the Beacon Theatre, from left are, *Billboard* editor-in-chief Keith Girard, Sting and *Billboard* president/publisher John Kilcullen.



## Hef's Smooth Jazz Moves

*Playboy* magazine founder Hugh Hefner, center, greets jazz artists Gerald Wilson, left, and Herbie Hancock March 3 at the Playboy Mansion in Los Angeles to announce the artist lineup for the 26th annual Playboy Jazz Festival, for which Hefner serves as executive producer. The festival, to be held June 19-20 at the Hollywood Bowl in Los Angeles, will include performances from Hancock, Wilson, Wayne Shorter, the Wynton Marsalis Septet, Elton James & the Roots Band, Bela Fleck & the Flecktones and Robert Randolph & the Family Band. (Photo: Leroy Hamilton)

# Hall Of Fame Inducts New Class

Prince rocked, Traffic reunited and Bruce Springsteen gave one of the best speeches of the night at the 19th annual Rock & Roll Hall of Fame induction ceremony. At the black-tie event, held March 15 at the Waldorf Astoria Hotel in New York, the music industry's elite gathered to honor the Hall of Fame inductees. Jackson Browne, the Delis, George Harrison, Bob Seger, Prince, Jann Wenner and ZZ Top received the honor.

Introducing Browne, Springsteen had the crowd roaring with laughter when joking about competing with Browne to attract more women to their concerts. Backstage, Seger said he expects his next studio album to be released later this year. Prince joined Tom Petty, Jeff Lynne and other musicians to play a scorching version of "While My Guitar Gently Weeps" in an emotional tribute to Harrison. And the Delis joined Traffic onstage to perform Traffic's "Feelin' Alright." VH1 will begin airing the Hall of Fame show March 21. (All photos by Kevin Mazur/WireImage.com unless otherwise indicated.)

CARLA HAY



Gathered in the audience, from left, are Bruce Springsteen, Sony Music Entertainment (SME) U.S. president Don Ienner, SME executive VP Michele Anthony, Patti Scialfa and Sony Corp. of America chairman/CEO and Sony Corp. vice chairman Howard Stringer.



Presenter Mick Jagger, center, and Atlantic Records co-founder/Atlantic Group co-chairman Ahmet Ertegun, right, congratulate Hall of Fame inductee Jann Wenner, editor-in-chief/publisher of Rolling Stone magazine. (Photo: Dimitrios Kambouris/WireImage.com)



Musicians who played during the all-star jam at the end of the show gather for a photo. Pictured, from left, are Traffic's Jim Capaldi and Dave Mason, Kid Rock, Jackson Browne, Keith Richards, Traffic's Steve Winwood and Tom Petty.



Prince was on fire during his performance.



Bob Seger captivates the house with his songs "Old Time Rock & Roll" and "Turn the Page."



The members of ZZ Top accept their Hall of Fame trophies. Pictured, from left, are Billy Gibbons, Dusty Hill and Frank Beard.



## Hot Fashion ... OUTKAST & ALICIA KEYS

At the Rock & Roll Hall of Fame ceremony, presenters OutKast and Alicia Keys, who all introduced Prince, stayed on the cutting edge of fashion instead of donning stodgy formalwear. OutKast's Big Boi, left, stuck to informal street gear. Keys, center, wore a butterfly-motif gown. And OutKast's André 3000, right, sported a pageboy look. In other music-meets-fashion news, Britney Spears has inked a deal to develop her own line of Elizabeth Arden products, while Jewel has signed on as a spokesmodel for L'Oréal's Féria hair color products.



# Markowitz Maps Solo Career With Dad As Inspiration

Kate Markowitz has done hundreds of shows in New York, singing backup for the likes of **Shawn Colvin** and, for 13 years, **James Taylor**. Still, she was admittedly uptight at her first show as a solo performer in New York recently at the **Cutting Room**. There, she showcased her new solo debut album, *Map of the World* (Compass Records), on which Colvin and Taylor guest.

But Markowitz was comfortable indeed in joining me at the bar right afterward for an a cappella duet of "The Rebel"—Johnny Yuma, the theme to the 1950s TV series "The Rebel"—and one of my favorite **Johnny Cash** songs, and then a solo scatting of the theme to "The Wild, Wild West."

Both themes and music for other shows, including "Hawai Five-O," "Barnaby Rudge," and "Murder She Wrote," as well as movie scores like "Cry of Battle," were composed by her late father, **Richard Markowitz**.

"He always said that when you heard a background music version of a song, you could really tell if it was good or not—though I found that Markowitz says of her father, who also served as composer/arranger for the **BBC** and the **Katharine Dunham Ballet Company**.

up with a composer whom I admired as a dad. We were incredibly close, but it took a long time to feel that I'd gotten his approval."

Markowitz remembers being a kid when family friend **Johnny Mandel**, who "lived up the street in Laurel Canyon," was writing his classic "The Shadow of Your Smile." "She herself has been writing since she was a teen—"really bad

encouraging her to write about her past. One cut, "My L.A.," resulted from "sitting around the living room and getting inspired by pictures of my father leading a big band in high school at the **Hollywood Canteen** in the '40s before a bunch of L.A.s."

The album ends with a lovely version of **Richard Markowitz's** "Who Needs the Spring?" for which her mother, **Haru**, wrote the lyrics. "He got an honorable discharge at the end of World War II, so he went to Paris to study," Markowitz recalls. "He played jazz clubs in a trio, and Mother was a painter from London who went to Paris on weekends to see jazz—and met Dad. 'Who Needs the Spring?' was never recorded by anybody, as far as I know."

Markowitz's mother did more than supply the lyrics to her daughter's album—closing song. She also gave her the name for her **Haru Music (ASCAP)** publishing company.

**SIGNINGS AND RE-SIGNINGS:** **BMG Songs** (the North American division of **BMG Music Publishing** worldwide) has signed rising hardcore band **Thrice** to a worldwide music co-publishing agreement.

**Carnival Music** meanwhile, has re-signed **Bruce Robison** to an exclusive songwriter agreement. The Texas singer/songwriter responsible for such country chart-toppers as "Angry All the Time" by **Tim McGraw** and **Faith Hill** and "Travelin' Soldier" by the **Dixie Chicks**, most recently penned **George Strait's** current hit "Desperately."

He's also the very first writer ever signed by **Carnival**, also the Nashville-based publishing home of **Phillip Coleman**, **Sam & Annie Tate**, **Dan Colehour** and **Don Schlitz**.

"Bruce has been a keystone of the **Carnival** organization from its inception," **Carnival's Brad Kennard** says. "I couldn't be more excited about the opportunity to continue working with him as we embark on a new chapter in the chronicle of **Carnival Music**."

Also in Nashville, **Bluewater Music Services** has re-signed **Tim Krehl** to an exclusive songwriter deal, making this the 12th straight year that the pubby and songwriter have been paired.

But **Bluewater** has also brought in **songwriter Dean Miller** into its fold in the role of creative director. Son of the late, great **Roger Miller**, he is now charged with responsibility for all creative activities including developing and producing writers and artists.

# Morrison Remixed In Surround Sound

As on St. Patrick's Days past, I made sure this year to listen to **Van Morrison's** outstanding 1988 collaboration with the **Chieftains**, "Irish Heartbeat."

Morrison was on my mind for another reason: a recent conversation with engineer/producer **Mike Glossop**, who has served as recording and mix engineer on 15 of the artist's albums.

Morrison remains an active, vital artist. Glossop's extensive involvement with his recording sessions, dating to 1978's "Wave-length" album, continue with Morrison's recent **Blue Note** debut, "What's Wrong With This Picture?," and a 5.1-channel mix of the artist's 2002 Universal release, "Down the Road."

Glossop created the 5.1-channel mix on the **Solid State Logic XL 9072 K Series** console in Studio E at **Metropolis Studios** in London, using the console's surround panning features and a **Lexicon 960 Multichannel Digital Effects System**.

"Van Morrison's albums are very performance-oriented,"

Glossop says, "and I wanted to convey a sense of the realism of a group of musicians performing in front of the listener, as at a club gig. I placed all the instrument sources to the front of the listener, with a little expansion into the room by bringing the left and right instruments forward along the sides."



GLOSSOP: EMPHASIZING THE PERFORMANCE

"The only exception to this," Glossop notes, "was the placing of the string-section room microphones entirely in the rear speakers, with their individual

source mics across the front. This the overall philosophy was to create essentially a stereo image, but with some expansion into the room to create the extra dimensional depth that would be impossible with two-channel stereo."

"Morrison's 1970 classic, 'Moondance' was also remixed in surround sound. That remix, created by original mix engineer **Elliot Schelner** in 2001, is slated for release on the DVD-Audio format, though **Warner Music Group** has not yet set a date.

Morrison generally records to **RADAR** hard disk multitrack recorders. Glossop says, though his priorities are performance and spontaneity rather than technical issues. Not surprisingly, Glossop, who has also worked with acts including **Frank Zappa**, **Lloyd Cole**, **Suede**

## Studio Monitor

By Christopher Walsh  
walsht@billboard.com



and the **Saw Doctors**, among others, uses **Digidesign's Pro Tools** to varying degrees on all current projects.

If **Pro Tools** has been used for the whole production process, Glossop likes to record the final mix to half-inch analog tape.

It's important to go through one analog generation at some point in the recording chain," he says. "These days, that is usually the medium of the final mix."

**ON A MISSION:** San Francisco Bay Area-based mastering engineer **Paul Stubblebine** has moved his studio, **Paul Stubblebine Mastering & DVD**, to a new, expanded facility. Among the reasons cited for the expansion are the growing acceptance of the DVD-Audio and Super Audio CD formats.

The new facility's two studios are built to accommodate surround-sound mastering. DVD-related services include video editing and Dolby 5.1 encoding and authoring.

The new studio is located at 1340 Mission St. in San Francisco.

## Words & Music

By Jim Bessman  
jbessman@billboard.com



songs" then, she says.

In 1991, however, she had a No. 1 hit in Germany with "Summer Dreaming," using rewritten lyrics to a popular **Bacardi** jingle. "It's known as the Bacardi girl," says Markowitz, who released it using the name **Kate Yana!**—and was primed for a successful European career.

"To have a solo career there and a backup career here would be nice, but I didn't pursue it over there because they wanted me to continue as a current-day **Carmen Miranda**," Markowitz continues. "But I was singing with James Tay-

lor, so I wasn't desperate—and would rather do music I loved than hated. And that's what pushed me to write in a more personal way about things that mean something to me."

She credits fellow Los Angeles singer/songwriter **David Baettue**, with whom she co-wrote three songs on "Map of the World," with



RICHARD AND KATE MARKOWITZ, CIRCA 1991: HIS HIGH STANDARDS TAUGHT HER A LOT

"But still he had a big influence on me: If I played a song or idea, he would stress the importance of melody and song structure. He was also not to be excited—he was critical of himself and others."

"Though loving and supportive, he had high standards and taught me a lot about ethics and hard work," she continues. "So it was hard growing

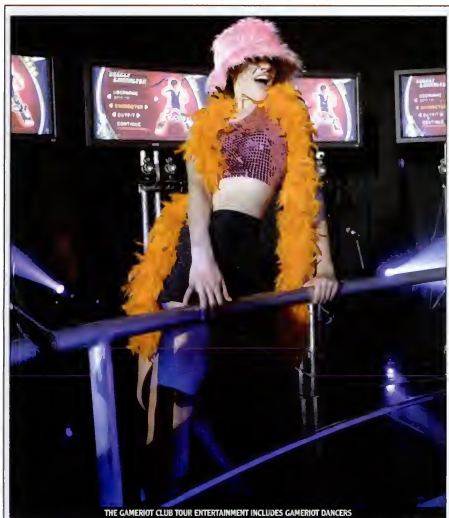




# Retail



MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



THE GAMERIOT CLUB TOUR ENTERTAINMENT INCLUDES GAMERIOT DANCERS

## Expanded GameRiot Takes Videogames On The Road

BY SUSANNE AULT

LOS ANGELES—Powered by electronic headlines and information-technology roadies, GameRiot wants to establish itself as the country's largest traveling videogame festival.

After debuting as a tent at Lollapalooza 2003, GameRiot has morphed into a stand-alone, 36-date club tour. Hitting primary and secondary cities March through May, the fest showcases videogames that attendees can play on state-of-the-art plasma TV screens and PCs.

"Lollapalooza was a great place to launch. A lot of

the music promoters who came to the event recommended that this is a fabulous attraction [for other locations]. It is different from anything they have gotten before," says Matthew Ringel, GameRiot's executive producer at Game Media Properties. The William Morris Agency is one of Game Media Properties' investors.

Shows kick off March 13 at the Pan American Center in Las Cruces, N.M., and wrap May 13 at the Avalon in Los Angeles.

Videogames are turning concert organizers' heads, Ringel says, because "they have been the big story

(Continued on page 46)

## Educators Add Music To Mix At Biennial Meet

BY CHRISTOPHER WALSH

The National Assn. for Music Education (MENC)'s 59th National Biennial In-Service Conference will feature, for the first time, the Music and Sound Expo.

The Music and Sound Expo, produced by NAMM, the International Music Products Assn., will include some 250 exhibitors, from musical instrument and software manufacturers to educators, publishers, wholesalers and retailers.

The MENC confab is slated for April 14-18 at the Minneapolis Convention Center.

NAMM holds biennial trade shows. The winter NAMM show, held Jan. 15-18 in Anaheim, Calif., drew 74,236 registrants and 1,340 exhibitors (*Billboard*, Jan. 31).

The Music and Sound Expo will be open to the public. Conference attendees will have exclusive access to the expo April 16 from noon to 3 p.m. The public can join them April 17 from 3 p.m. to 8 p.m. and April 18 from 10 a.m. to 5 p.m. on April 18.

Michael McDonald will headline the April 16 Music and Sound Expo Concert, produced by Yamaha and benefiting music-education charities. Edwin McCain will also perform.

### INCREASING EDUCATION

"We've always known and partnered with music educators," NAMM president/CEO Joe Lamond says, "[but] always on very surface levels of agreeing to promote music and music making."

"NAMM has been talking to the music products industry for many years," Lamond continues. "We hope to educate the general public on music, music making and audio. There's a real

mix of things going on that will energize and allow us to have a voice directly to the real consumer, the end user."

NAMM's winter and summer sessions—the latter will be held July 23-25 at the Nashville Convention Center—feature several hundred manufacturer exhibits. Many exhibitors will tailor their presence to the MENC conference.

For Fender Musical Instrument Corp., a smaller, education-specific exhibit will appear in place of the full array of instruments and amplifiers typically displayed at a NAMM show, spokesman Morgan Ringwald says.



*'We hope to educate the general public on music, music making and audio. There's a real mix of things going on.'*

—JOE LAMOND, NAMM

"Of education department will be there," Ringwald explains. "[Director of education] Bob Morris, a former educator, will work with school boards and teachers to get them started with a program on how to teach guitar. If you're an accredited music teacher, it's very easy to pick up. At that point, we pair the school board and administrators with retailers in their area."

Fender's Squire line features inexpensive versions of the company's revered Stratocaster and Telecaster electric guitars and its Precision and Jazz electric basses, among others.

Lamond hints that the Music and Sound Expo may indicate an expanded program of NAMM shows open to the public.

"There are boat shows, auto shows, hunting and fishing shows," Lamond says. "There's a template out there that the music products industry has not been thinking about. It really influences demand for products and tends to energize a market, and that's why those other categories of consumer spending do so well. They take advantage of that. I think we should."

# New Label Green St. Celebrates Champaign Scene

Plenty of indie labels get started because their operators love their local music scene.

However, not many labels get started in a Big Ten university dormitory.

"We were in our dorm room one night, thinking up crazy stuff," says Josh Morton, who co-founded Green St. Records with Jason Drucker, his roommate at the University of Illinois in Champaign-Urbana.

Morton, Drucker and friends Aaron Rosenthal and Jon Rozen—all of whom are musicians who attended high school together in the Chicago suburb of Lincolnshire—formed Green St. late last year to promote Champaign's local scene.

Morton had learned that Boston's Berklee College of Music had a student-run label. He recalls thinking, "Why can't we do that here?"

Green St. was set up with 12 volunteer staffers as a registered student organization on the

Champaign-Urbana campus.

The label's first release, "Emergence," is a compilation of 13 campus-based acts.

"The talent here is so amazing," Morton says. "It's such an untapped area."

## The Indies

By Chris Morris  
cmorris@billboard.com



The label partners received submissions from bands. The one proviso for inclusion on the project is that at least one-quarter of a group's membership must be U of I students.

Green St.'s partners recused themselves from appearing on the compilation. "We made it a rule that if you're on staff, a band you're in can't be on the album," Morton says.

Unusually enough, the school's student fund board provided 60% of the financing for "Emergence."

"The total cost of the project is about \$4,000," Morton says. "They gave us a large amount of the money, and we funded the rest with a couple of benefit concerts."

"Emergence" is being launched with a concert by seven of the album's featured acts on April 10 at the Illini Union on campus.

No one's making any money from the project: The university made its contribution with the understanding that the album would be given away.

But the experience has proved valuable for Green St.'s founders, since the U of I does not have a music-business program.

"I was trying to figure out how to start my own major here," Morton says.

**CUTS AT ADA:** As part of the widespread manpower parings following the ownership change

at Warner Music Group, Warner indie distribution arm Alternative Distribution Alliance let five staffers go the week of March 1.

ADA VP of sales Bill Kennedy and three other staffers in Los Angeles were laid off, and Minneapolis-based Midwest sales manager Noelle Sutherland was also cut loose.

ADA president Andy Allen could not be reached for comment.

**ARTSY:** Ryko Distribution has added another left-of-center imprint to its growing list of video lines.

Ryko has picked up North American distribution rights to artsyvideo.com, a U.K.-based home-video imprint specializing in eclectic Japanese films.

Ryko will share Canadian distribution with VidCanada.

The deal commences in May with the release of the feature "Full Metal Yakuza" by eccentric Japanese director Takashi Miike

("Dead or Alive," "Ichi the Killer"). Releases of Miike's films "Sabbu," "Young Thugs 1 & 2" and the "Black Society" trilogy will follow.

**WIRING UP:** Atlanta-based LiveWire Entertainment Sales & Marketing has established a new sales team, with the addition of several industry vets.

LiveWire principal Alexis Kelley has brought on Clay Pasternack, formerly with M.S. Distribution and Action Music Sales; Ron Barnes, previously with M.S. and Southwest Wholesale; and Ric Curtice, an alumnus of MCA who is currently a freelance indie sales rep.

Pasternack is servicing Midwest and Northeastern accounts. Barnes will handle the major Minneapolis-based chains and Curtice will cover the West Coast. Kelley will function as the Southeastern and Southwestern rep.

## GameRiot

Continued from page 45

over the last year. There's been a real maturity in the business. It's gone from straight package goods to films to TV shows [such as UPN's "Game Over"] to live events."

### UPPING THE ANTE

In its second incarnation, GameRiot has expanded. It has attracted additional game publishers to provide titles for the fest, including Atari and Tecmo. Also on board is hardware maker AMD, which has lent its high-end Athlon 64 FX microchip to fuel PC gameplay.

A total of 31 new and unreleased videogames from 60 different playing stations will star on the tour, an increase from GameRiot 2003.

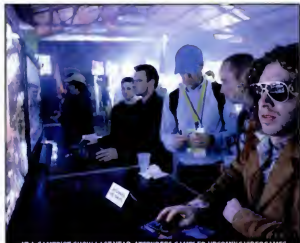
DJs will also spin tunes at the shows. Comprehensive lights, sound effects and GameRiot dancers will keep the party vibe going each night.

"This is a real touring operation. Two trucks, a bus... but instead of a guitar crew, we have game techs," Ringel says.

Game Media Properties and club promoters will split revenue from the tickets, which cost \$15 to \$20 apiece.

Videogame participants, which also include Xbox, ESPN and Electronic Arts, see GameRiot as a valuable promotional tool for their products.

ESPN senior VP of marketing Steve Raab says that specifically



AT A GAMERIOT SHOW LAST YEAR, ATTENDEES SAMPLED UPCOMING VIDEOGAMES

upping the ante with GameRiot this year is having the tour wind through venues that normally present rock shows. ESPN has selected GameRiot as the platform to premiere its "Major League Baseball 2004" title.

"It not only gives us the opportunity to have our game sampled, but it gives [us] the opportunity to be cool by association," Raab says.

One advantage over the Lollapalooza atmosphere, videogame publishers note, is that the club tour facilitates longer play.

Although it varies per market, GameRiot lasts two to three hours. The average time a fest-goer spent at Lollapalooza's GameRiot was 30 minutes.

Plus, many of the clubs also feature one early-evening all-ages

show and one late-night 21-and-over show. The potential to double audiences from a typical one-night concert crowd is enticing to venue executives.

Ticket sales have been so strong for the April 13 show at House of Blues in Chicago that the club added a third show running from 10 p.m. to 12:30 a.m.

"Gaming is a huge thing with younger audiences," which are club target demographic, says Michael Yerke, a talent buyer for HOB.

And gaming is just as hot with musicians, he notes. Yerke recalls a John Mayer concert a couple of years ago where, instead of heading to an after-show party, "he and his friends played videogames until 3 a.m. on [the HOB Chicago stage]"

(Continued on page 47)

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# Tower's Ch. 11 Restructuring Nears Completion

With the good news that a Wilmington, Del., bankruptcy court approved **Tower Records'** reorganization plan March 15, the industry is wondering what comes next.

Will the new ownership structure now in place as part of the reorganization hold on to Tower for a while, or will it sell the chain immediately? That's the key question, and we may get an answer as soon as the emergence is complete.

a phone call from any credit manager who was involved in that process and remembers the details.)

With the plan confirmed, Tower is now 85%-owned by former bondholders, who received \$30 million in new notes and had their debentures converted to equity. Tower founder Russ Solomon and his family trust retain a 15% stake in the chain.

While Tower operated under Chapter 11, management noted that the debt-to-equity conversion would provide the chain with a stronger balance sheet. This would enable the new owners to sell

Tower when a better value could be realized instead of at the fire-sale prices that suitors offered when Greif & Co. was shopping it.

Tower CEO Allen Rodriguez says the judge's confirmation of the Tower reorganization plan reflects "how good our operations are and how solid our capital structure is."

According to Rodriguez, one factor that helped Tower quickly navigate its Chapter 11 filing was the support of suppliers. Another was "the sacrifices that the Solomons made and Russ [Solomon's] desire to do right by the company and employees."

**MANIFEST DESTINY:** Value Music Concepts acquired two Manifest Discs & Tapes locations that were to be shuttered as part of owner Carl Singmaster's exit from music retail. Singmaster announced in January that he planned to close his five-store chain. At that time, he said, "This is not a bankruptcy. It

is a business decision to not further invest in music retail."

Value Music CEO Rob Perkins says the Marietta, Ga.-based company is acquiring the Charlotte, N.C., and Columbia, S.C., stores. The



PERKINS: RETAINING MANIFEST STAFF

current staff will remain. Randy Dunn, Manifest's director of store operations, was hired as a regional manager to oversee the two stores.

The acquisition gives Value Music 69 stores. Value Music emerged from Chapter 11 protection last November.

Perkins says that Manifest's closing was big news in the Carolinas, because Singmaster and his staff had built "a tremendous relationship with his customers."

Value Music hopes to capitalize on that relationship by retaining the employees in both stores. They will be augmented by the Value Music Staff—which, in the words of Perkins, "has the same love of music" as Singmaster.

Both stores already are profitable, and Perkins says Value Music will boost that by expanding product mix to bring in DVD, videogames and other entertainment-related accessories.

Singmaster previously sold one store to the Music City chain in Nashville, which means he is losing two stores.

**DAY IN COURT:** A former Handelman Co. employee has been charged with possession of stolen goods and embezzlement, according to the Daily Oakland Press in Michigan.

Jim James, a longtime buyer for Handelman, is facing two felony charges, each carrying 10-year sentences, because each charge involves CDs valued at

more than \$20,000.

Before the case goes to trial there will be a preliminary hearing, where the prosecutors will have to show probable cause. A date has not yet been set.

The police confiscated 12,000 CDs from James' garage and another 1,005 from the Diehard Flea Market in Pontiac, Mich., according to chief deputy Oakland County prosecutor Deborah Carley.

"James had a good racket going on there for himself," she says. Carley notes that Handelman hired private detectives to uncover the alleged theft.

Sources say James was fired a month ago. Sales executives say that James regularly requested a bonus or two of popular titles, claiming he wanted to distribute them to Handelman employees.

"My position is [that James] didn't do anything inappropriate," says James' lawyer, Mitchell Ribbiter of Ribbiter & Sabbota in Bloomfield, Mich. "These items were sent to him for promotional purposes, and he used them for that. In many cases, they were given to people at Handelman, including his supervisors."

Handelman declined to comment.

## Retail Track™

By Ed Christian  
christian@billboard.com



According to a lawyer who was at the proceedings, "The plan was confirmed, but the effective date for the emergence should come within the next 10 days. The timing is dependent on [Tower's] decision to assume or reject contracts and leases."

That day could have already arrived by the time you read this. But whichever day it turns out to be, it will make Tower's Chapter 11 tenure the shortest for a music company in more than a decade. In a prepackaged plan, Tower filed for Chapter 11 protection Feb. 9.

The last prepackaged Chapter 11 that the home-entertainment software industry witnessed was that of Live Entertainment in the early 1990s. (By the way, I wouldn't mind

## GameRiot

Continued from page 46

screen)... So what the hell? We'll give [GameRiot] a shot."

Another game bowing at GameRiot is Electronic Arts' "Fight Night 2004." Though not set to hit stores until June, Xbox's "RallSport Challenge 2" will also be available. Players can either test games individually or enter contests where up to 60 people can compete at once.

Kids would normally have to pay \$1,600 to buy all the games [that will be provided], Ringel says. He adds that each fast-goer will receive a gift bag filled with electronics coupons and T-shirts to increase the event's allure.

### SAMPLING WORKS

None of the featured games will be on sale at GameRiot, which is envisioned as strictly a publicity

campaign. But GameRiot will likely produce tangible sales results, Ringel says.

In polling kids after they left the GameRiot tent at Lollapalooza last year, 74% said they would be "highly likely" to buy a title that they sampled, Ringel says. "The intent was there."

Predicting heavy walk-up buying, he declined to say how ticket sales are currently tracking. However, during an experimental five-date club tour in New Orleans last fall, GameRiot pulled in 1,000 people per show, which roughly matches clubs' capacities.

Already, Ringel is planning a summer batch of GameRiot shows at state fairs and weekend-long festivals.

"Thinking rosily about the future," Ringel says, "I would love a year or two from now [to have] a Game-apalooza tour, where videogames are on the road and there are a couple of musical acts to accompany them."

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# Goin' Mobile

WIRELESS MUSIC

## Ring Tones Set To Hit High Note

*U.S. To Capitalize On Mobile-Music Revenue Potential*

BY BRIAN GARRITY

The U.S. wireless music market is poised to take off in the coming year, thanks to more-sophisticated cell phone networks and an increase in consumer use of next-generation handsets.

Ring tones topped the list of wireless data service offerings from U.S. carriers last year and promise to play an even bigger role in the coming year, experts say.

The potential for the ring tone business, along with all other aspects of the mobile phone industry, will be discussed at CTIA Wireless 2004, March 22-24 in Atlanta, the annual conference of the Cellular Telecommunications & Internet Association (CTIA).

Consect, a research firm that specializes in tracking wireless music, estimates that ring tone sales totaled more than \$110 million last year—double the total for 2002. And the firm is expecting ring tone revenue to double or even triple in the United States in 2004.

The scope of the worldwide market, meanwhile, dwarfs those U.S. numbers. Global ring tone sales totaled an estimated \$3 billion last year, according to Consect. However, music- and wireless-industry executives see promise in the U.S. market trends.

"It's just getting off the ground," Consect CEO Mark Frieser says. "It's a very exciting time for everyone in the value chain to take a serious look at the revenue potential for artists and publishers and labels."

Driving much of the excitement in the United States—and catching the attention of the major labels—is the emergence of new high-quality ring tones known as ring tunes, which are original artist recordings adapted to a format that can be used for a mobile phone ringer. (Suppliers also have

*(Continued on page 50)*



Owners of select Sprint phones can already purchase ring tones from top artists such as, clockwise from top, Black Eyed Peas, Sheryl Crow and Sting.





# Thank you

Zingy would like to thank all the music publishers, record labels, artist managers and media companies who have teamed up with us to deliver over 20 million ringtones in the Americas. We are dedicated to creating the best experience for our customers and generating outstanding revenues for our partners in the entertainment industry. All of us at Zingy look forward to developing our current friendships – and to making new ones.

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# Mobile Market Soars in Europe

BY JULIANA KORANTENG

this year in Europe, as in the United States, business opportunities for wireless music are set to soar.

"The year 2004 is the turning point for mobile music," says Patrick Parodi, GM of PacketVideo Network Solutions Europe, a subsidiary of handset-maker Alcatel. "Previously, mobile services were seen [solely as a way] to promote music. Now, they are a revenue generator for all the links in the mobile music value chain."

Major and independent record labels, mobile-phone manufacturers and service providers and mobile-entertainment content companies are increasingly developing business deals together.

The latest phone models in Europe can provide access to entertainment content including music streams, downloadable files, ring tones, ring tones, text messages, multimedia messages, screensavers and more.

The scope of opportunities available in the mobile music business will be among the key topics discussed at MILIA, the 10-year-old international trade fair for interactive content business. MILIA is now part of MIPITV, the annual television-programming marketplace.

The two events will take place simultaneously March 29-April 2 in Cannes. Vodafone Live, the

entertainment arm of Europe's biggest cell-phone operator, will sponsor MILIA's flagship conference about the global mobile business.

"We have been talking about convergence at MILIA for a decade, and convergence is becoming a reality," MILIA executive director Laurie Garadaud says. "It means bringing these different communities [mobile content, interactive TV and broadband delivery] together."

PacketVideo's Parodi, who is also a vice chairman of the Mobile Entertainment Forum Americas (MEF), a global trade group for the mobile entertainment business, is encouraged by researchers' forecasts.

By one estimate from the ARC Group, a research firm based in the United Kingdom, the global mobile-entertainment business will grow to \$25 billion by 2007 and 3 billion handsets by 2008.

"Mobile isn't just about the consumption of music; it is about adapting the music experience to what the mobile phone can do for the user," Parodi says.

The decline in global sales of CDs during the past three years has helped spur the development of new mobile-music techniques, as copyright

owners seek alternative sources of revenue. At the same time, mobile-phone manufacturers and service providers need entertainment content to drive their business.

MEF chairman Ralph Simon says his organization is helping manufacturers and operators find their way around the new music industry landscape. And the recent addition of EMI

Recorded Music and Universal Music International to MEF's membership has added substance to its role.

"What MEF has been doing is providing a crystal ball that shows members how to construct revenue-generating pathways," Simon says. "MEF can help unravel the thicket of copyright confusion."

## TOP 20 TONES

Among the projects spearheaded by MEF is Europe's first official ring tone chart in the United Kingdom. Called the MEF I.R.I. Ringtones Top 20, it is a biweekly chart compiled by consulting company KPMG and scheduled to debut this month.

The data, collected collectively, will be compiled from six of the United Kingdom's largest

ring tone suppliers. However, the chart compilers have not identified the specific suppliers participating in the chart.

Simon has also recalled the growing interests of artists' managers. "The difference from last year is that there's been a greater awareness by key managers," he says. "It was no coincidence that Paul McGuinness, U2's manager, was at [MIDEM 2004]'s Mobile Forum."

For Cedric Ponsot, CEO of Universal Mobile, a division of Universal Music Group, the future lies in communicating directly with operators and device manufacturers.

"It's a full partnership with the handset manufacturers, the operators and the content owners," he says. "We, the labels, don't want to use a middleman. We need to have this direct dialog with the operators who don't understand the music industry, and vice versa," Ponsot asserts.

As a former director at French mobile network SFR, Ponsot understands both worlds. "My message to both is that we're no longer in the recording industry; we are in the music industry," he notes. "Consumers are no longer buying just CDs; they are also buying ring tones. Now artists have to be coached by the labels that, for instance, you can create a buzz with the [ring tone] version of a track before the album is released. We need to make the operator understand this."

## Ring Tones

Continued from page 48

marketed these music files as MasterTones, TruTones and Realtones.)

"I think the market for [ring tone] content is going to increase dramatically this year with the new handsets that are hitting the market," says Phil Wisser, chief technology officer at Sonos Music Entertainment.

The sound quality of music on cell phones is an increasing area of focus for record labels, wireless carriers and ring tone specialists.

"It's like moving from black and white television to color television," says Ralph Simon, a music industry veteran who currently serves as chairman of the Mobile Entertainment Forum Americas, a global trade group representing the wireless entertainment industry.

Ted Cohen, senior VP of digital development and distribution for EMI Music, describes the appeal of the ring tone more plainly. "Do you want to hear a version of 'Smoke on the Water' that sounds like it was played on an organ, or do you want to hear the real thing?" he asks.

Simon adds, "You don't have to settle with ring tones. You get the real deal. Ring tones sound like rock'n'roll."

Indeed, Prieser says that Connect readers indicate that improvements in technology and ring tone quality drive ring tone consumption higher.

Analysts estimate that cell phone carriers saw as much as a 10-fold increase in consumption in the shift from monophonic ring tones to polyphonic tones.

Frieser is calling for ring tone consumption in the United States to double in the shift from polyphonic to higher-quality ring tones.

That's music to the ears of record labels. To date, they have been shut out of the ring tone market because older ring tones do not make use of the master recording.

Typical polyphonic ring tones and monophonic ring tones are instrumental recordings of songs, representing an opportunity geared more toward the publisher. By

contrast, ring tones require licensing of clips from actual recordings.

## GETTING STARTED

Label executives are quickly becoming enthusiastic about the incremental revenue opportunities represented by ring tones and wireless services.

Owners of select Sprint phones can already purchase ring tones for use in place of less sophisticated ring tones.

Significant sales have followed. In January, Sprint announced that it had sold more than 500,000 ring tones of Beyoncé's "Crazy in Love" and "Baby Boy" since they became available late last year.

Frieser says that those numbers hint at a much larger opportunity for ring tones. He estimates that the figure only represents a quarter of the subscribers to Sprint's wireless data services.

Ring tones cost about \$1.50 to \$2.50 per song, which is considerably higher than the 99-cent-per-song downloads available through such services as Apple's iTunes.

Sprint says it sold 20 million ring tones and screensavers through PCS Vision in 2003—the company had 2.7 million PCS Vision customers at the end of third-quarter 2003. However, not all of that business was ring tones.

Polyphonic ring tones still account for the bulk of the ring tones business in the United States, because those are the ring tones that most current handsets will play. But that's quickly changing.

EMI's Cohen says, "Polyphonic will maintain its position in the short term, but the number of handsets that are ring tone-compatible is really growing."

Indeed, the major labels are in the midst of a deal-making frenzy to make ring tones available to consumers.

All these factors lead to bullish expectations for the wireless market in 2004 and beyond.

In a study published last summer, research firm IDC forecast that the U.S. ring tone business would be worth \$1 billion by 2007—driven in large part by ring tones.

IDC estimates that polyphonic ring tone content will dominate until late this year or early next year. At that point, consumers will begin to embrace ring tones in greater numbers.



PARODI: REVENUE GENERATORS

*'Ring tones sound like rock 'n' roll.'*

—RALPH SIMON, MOBILE ENTERTAINMENT FORUM AMERICAS

## Wealth Of Opportunities

BY BRIAN GARRITY

Ring tones are just the beginning.

Wireless companies and major labels see revenue opportunities for cell phones far beyond sales of ring tones.

"All this upgrading on the handset side and on the network side means allowing for a plethora of new applications and services that are based around mobile music," Mark Frieser, CEO of research firm Connect, says.

Ted Cohen, senior VP of digital development and distribution for EMI Music, adds, "In the long term, there are going to be more involved artist-driven products that are going to be about more than just the ring tone; they're going to be about the screensaver, the wallpaper and games."

Indeed, phone services and labels are already experimenting with such products as downloadable games that incorporate music from major labels, pictures that can be used as wallpaper on phone screens, mobile fun clubs and subscription-based streaming music services for phones.

Sprint PCS has been offering its customers access to full songs from Warner Music Group artists through a streaming music service last year. The offer is an expansion of an existing subscription service WMG currently offers to Sprint customers: access to 30-second sound clips from WMG acts for \$3.99 per month.

In addition, labels and cell phone carriers are offering "animated ringers"—polyphonic ring tones synchronized with animated graphics.

Major label executives note that wireless services are interested in doing deals with record companies because music plays into the sweet spot of new data services they are trying to sell over next-generation networks.

At the same time, mobile phone customers are looking for such quick entertainment programming features as music and games. And labels are responding by granting offerings toward current hits and material that has not yet been released in stores.

"The music market is a hit-driven market," notes Phil Wisser, chief technology officer at Sony Music Entertainment. "When we have a hit, we don't want to just limit ourselves to one type of content around that hit."

A growing trend is music companies collaborating with wireless phone companies to promote certain songs and timing an album's promotion around its release date or when the song is serviced to radio.

The goal, label executives say, is to line up the mobile music experience against the traditional marketing promotion cycle for new albums.

"This year you're going to see the windows change on the ring tones," Wisser notes. "Just as in the digital space, where you have prerelease radio windows for digital singles, you'll also have a similar window for ring tones. Because it drives awareness, it raises visibility for the content and the artist."

LAST WEEK	Sales data compiled by  <span>Nielsen</span> VideoScan		WEEKS ON RELEASE	PRICE
	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	LAST WEEK'S POSITION		
	<b>TOP NUMBER 1</b> 		4 Weeks At Number 1	
1	<b>THE LION KING 1 1/2</b> WALT DISNEY HOME ENTERTAINMENT LTD	2004	24.98	
2	<b>DORA'S EGG HUNT</b> WALT DISNEY HOME ENTERTAINMENT LTD	2004	9.98	
3	<b>DORA THE EXPLORED: DORA &amp; PIRATE ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT LTD	2004	9.98	
4	<b>SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS</b> PARAMOUNT PICTURES PRESENTS	2004	9.98	
5	<b>DORA THE EXPLORED - RHYMES AND RIDDLES</b> WALT DISNEY HOME ENTERTAINMENT LTD	2003	9.98	
6	<b>CITY OF LOST TOYS</b> WALT DISNEY HOME ENTERTAINMENT LTD	2003	12.98	
7	<b>RUGRATS GO WILD</b> WALT DISNEY HOME ENTERTAINMENT LTD	2003	19.98	
8	<b>DORA THE EXPLORED: WALKING WAGON ON A STAR</b> NICKELODEON VIDEO PICTURES HOME ENTERTAINMENT LTD	2001	19.98	
9	<b>DORA THE WORLD: ELMO HAS TWO HANDS, EARS &amp; FEET</b> WALT DISNEY HOME ENTERTAINMENT LTD	2004	12.98	
10	<b>DORA THE EXPLORED - MEET DIEGO!</b> WALT DISNEY HOME ENTERTAINMENT LTD	2003	9.98	
11	<b>LEAPFROG: LETTER FACTORY VIDEO</b> WARNER BROS. HOME VIDEO	2003	8.98	
12	<b>STRAWBERRY SHORTCAKE - GET WELL ADVENTURE</b> THUNDER BOLT	2003	12.98	
13	<b>THE LAND BEFORE TIME X: THE GREAT LONGNECK MIGRATION</b> WARNER BROS. HOME VIDEO	2003	19.98	
14	<b>THOMAS &amp; FRIENDS- BEST OF GORDON</b> WARNER BROS. HOME VIDEO	2004	12.98	
15	<b>TOM AND JERRY: WHISKY'S AWAY</b> WARNER BROS. HOME VIDEO	2003	9.98	
16	<b>WIGGLES TALK OF THE TOTS</b> WALT DISNEY HOME ENTERTAINMENT LTD	2004	14.98	
17	<b>BLUE'S CLUES: CLASSIC CLUES</b> WALT DISNEY HOME ENTERTAINMENT LTD	2004	9.98	
18	<b>DORA'S BACKPACK ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT LTD	2002	9.98	
19	<b>BARBIE OF SWAN LAKE</b> WARNER BROS. HOME VIDEO	2003	19.98	
20	<b>LUCY MUST BE TRADED, CHARLIE BROWN</b> PARAMOUNT PICTURES PRESENTS	2004	9.98	
21	<b>HOT WHEELS: WORLD RACE</b> WARNER BROS. HOME VIDEO	2003	14.98	
22	<b>CARE BEARS TO THE RESCUE</b> WARNER BROS. HOME VIDEO	2003	9.98	
23	<b>MEET STRAWBERRY SHORTCAKE</b> WARNER BROS. HOME VIDEO	2003	12.98	
24	<b>DORA SAVES THE PRINCE</b> NICKELODEON VIDEO PICTURES HOME ENTERTAINMENT LTD	2002	3.98	
25	<b>ELMO'S WORLD: WAKE UP WITH ELMO</b> WALT DISNEY HOME ENTERTAINMENT LTD	2002	8.98	

MARCH 27 2004		Billboard <b>RECREATIONAL SPORTS DVD</b>		Sales data compiled by  Nielsen VideoScan		PRICE
LAST WEEK	WEEKS ON CHART	TITLE	NUMBER 1	PROGRAM SUPPLIER & NUMBER	WEEKS ON CHART	
		1	1	<b>MR. SPIN: SUPER DANCE PARTY</b>	1	2 Dances Inc./Number 1
2	2	<b>HOW THE MONKEY WENT WILD</b>	2	AMERICA'S LITTLE MONKEYS	10	\$19.98
3	3	<b>JOHN CASH: A POSTER LIFE</b>	3	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
4	4	<b>WWE: TOTAL BODIES</b>	4	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
5	5	<b>WWE: MEIKO TOKU: GREATEST HITS AND MISSES</b>	5	5700 MAGICAL MUSIC COMPANY/2	25	\$19.98
6	6	<b>PUMPING IRON: 25TH ANNIVERSARY SPECIAL EDITION</b>	6	WANTON/VIDEO/1	10	\$19.98
7	7	<b>DAVID BOWIE &amp; THE NEW GREATEST HITS</b>	7	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
8	8	<b>NO STREET STYLE: ANIMAL BEHAVIORS</b>	8	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
9	9	<b>THE LONG KISS GOODNIGHT</b>	9	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
10	10	<b>DO YOU BELIEVE IN THE CARD COLLECTION</b>	10	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
11	11	<b>NO STREET STYLE: WILD NATURES DANCE</b>	11	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
12	12	<b>DO YOU BELIEVE IN MIRACLES?</b>	12	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
13	13	<b>ATHLETE FIRST CHAMPIONSHIP: ATHLETE ENGAGES 1 &amp; 2</b>	13	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
14	14	<b>ATHLETE FIRST CHAMPIONSHIP: ATHLETE ENGAGES 1 &amp; 2</b>	14	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
15	15	<b>BLINDING ADORE</b>	15	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
16	16	<b>ULTIMATE FIGHTING CHAMPIONSHIP 4: UNDISCOVERED</b>	16	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
17	17	<b>ULTIMATE FIGHTING CHAMPIONSHIP 4: UNDISCOVERED</b>	17	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
18	18	<b>ULTIMATE FIGHTING CHAMPIONSHIP 4: UNDISCOVERED</b>	18	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
19	19	<b>ULTIMATE FIGHTING CHAMPIONSHIP 4: UNDISCOVERED</b>	19	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98
20	20	<b>ULTIMATE FIGHTING CHAMPIONSHIP 4: UNDISCOVERED</b>	20	5700 MAGICAL MUSIC COMPANY/2	24	\$19.98

[illegible]

## Latin Market Set To Boom

BY JILL KIPNIS

**LOS ANGELES**—For every dollar that consumers in the general U.S. population spend on entertainment, Latinos spend \$5.

That assertion by Edward James Olmos, a keynote speaker at the "DVD en Español" conference held March 9 at the Wyndham Bel Age Hotel here, highlights the immense financial opportunities awaiting the video industry in the Latino market.

According to the 2000 census, there are 40 million Latinos in the United States. Studio and marketing executives at the event discussed effectively promoting films to that group.

Knowing which types of films appeal to Latinos is key. Data presented by Video Store market research director Judith McCourt revealed that 49% of Latinos say the genre they purchase most on DVD is children's titles, vs. 39% of the general population.

Other participants noted the popularity of action films in the Latino community. Universal Studios Home Video executive VP of marketing Ken Graffeo said that "8 Mile" and "Scarface" were hits. "Films that are underdogs might also do

well in this market," he added.



general-market and Latino marketing campaigns if a large Latino audience is expected. The Latino campaign typically includes Spanish-language commercials, as well as local radio ads.

Many participants said radio promotions should be played up in Latino-oriented marketing campaigns. "Latinos spend 21 hours listening to radio per week vs. 16 hours for the general population," said Rita Boyadjian, co-president of Alternative Marketing Solutions.

Attendees agreed that in addition to tailored marketing campaigns, retailers must give more attention to Spanish-language customers.

"The biggest single obstacle we face is placing Spanish-language product at retail," said Peter Staddon, senior VP of marketing for Twentieth Century Fox Home Entertainment. Getting retailers to test the product is an important foot in the door, he said.

For DVD releases of American films, Staddon said, it is important to include the Spanish audio on the mainstream release, because "retailers don't want

The conference was produced by Video Store in cooperation with Digital Entertainment Group and The Hollywood Reporter.

LAST WEEK		Sales data compiled by Nielsen SoundScan			WEEK ENDING	
		TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers		WEEKS ON CHART	
1	1	LIVE IN TEXAS WARNER MUSIC VIDEO 4840	Larkin Park	21	18 CD/DVD	
2		ALL TIME FAVORITE HOME COME... VOLUME 1 GUTHER MUSIC VIDEO 4840	Bill Gaither	14	98 DVD	
3		ALL TIME FAVORITE HOME COME... VOLUME 2 GUTHER MUSIC VIDEO 4840	Bill Gaither	14	98 DVD	
4	2	PART II: THE SECOND COMING JLA Ltd. & The East Side Boys		1	98 CD	
5		ROAD CASE WARNER MUSIC VIDEO 4840	Kenny Chesney	6	98 DVD	
6	3	WHEN THE SUN GOES DOWN BNAWAVE MUSIC VIDEO 4840	Kenny Chesney	6	98 DVD	
7	4	LED ZEPPELIN II: A TALENTED MR. TALENTED WARNER MUSIC VIDEO 4840	Led Zeppein	29	98 DVD	
8	5	PAST, PRESENT & FUTURE: THE HISTORY OF THE MUSIC VIDEO 4840	Rob Zombie	11	98 CD/DVD	
9	6	CONCERT FOR GORE: THE MUSIC VIDEO 4840	Various Artists	19	98 DVD	
10	7	THE REEL ME: THE MUSIC VIDEO 4840	Jennifer Lopez	13	98 DVD	
11	8	THE BEST OF THE BEATLES: THE MUSIC VIDEO 4840	Beatles	11	98 CD/DVD	
12	9	COLDPLAY LIVE 2002: THE MUSIC VIDEO 4840	Coldplay	24	98 CD/DVD	
13	10	ON THE ROAD WITH THE DRONKOPK MURPHY'S: THE MUSIC VIDEO 4840	Drunkopk Murphy's	19	98 DVD	
14	11	FIRST U.S. VISIT: THE MUSIC VIDEO 4840	The Beatles	24	98 DVD	
15	12	THE MASTERMINDS OF: THE MUSIC VIDEO 4840	Mastermind D	13	98 DVD	
16	13	INTIMATELY: AN UNVO LIVE: THE MUSIC VIDEO 4840	Intocable	19	98 DVD	
17	14	G3: LIVE IN DENVER: THE MUSIC VIDEO 4840	G3	14	98 DVD	
18	15	LIVE AT DOWNTOWN: THE MUSIC VIDEO 4840	AC/DC	14	98 DVD	
19	16	DEFINITIVE JAY PRESENTS: THE MUSIC VIDEO 4840	Various Artists	13	98 DVD	
20	17	THIS LEFT REELS RIGHT LIVE: THE MUSIC VIDEO 4840	Bon Jovi	16	98 DVD	
21	18	LA HISTORIA CONTINUA: THE MUSIC VIDEO 4840	Manoel Antonio Sals	19	98 DVD	
22	19	NUMBER ONES: THE MUSIC VIDEO 4840	Michael Jackson	14	98 DVD	
23	20	GREATEST HITS: THE MUSIC VIDEO 4840	Grope Mojinda	11	98 DVD	
24	21	GREATEST HITS VOLUME 2: DISC 2: THE MUSIC VIDEO 4840	Alan Jackson	13	98 DVD	
25	22	ACOUSTIC MUSICAL: THE MUSIC VIDEO 4840	Various Artists	16	98 DVD	
26	23	UP! LIVE IN CHICAGO: THE MUSIC VIDEO 4840	Shania Twain	11	98 DVD	
27	24	LIVE IN CONCERT: A 20 YEAR CELEBRATION: THE MUSIC VIDEO 4840	Michael W Smith	13	98 DVD	
28	25	ONE: THE MUSIC VIDEO 4840	Michael Jackson	13	98 DVD	
29	26	GREATEST HITS 1978-1987: THE MUSIC VIDEO 4840	Journey	24	98 DVD	
30	27	RUSH IN RIO: THE MUSIC VIDEO 4840	Rush	29	98 DVD	
31	28	THE CENTRAL PARK CONCERT: THE MUSIC VIDEO 4840	Dave Matthews Band	24	98 DVD	
32	29	TRIBUTO AL AMOR: THE MUSIC VIDEO 4840	Los Tempreros	17	98 DVD	
33	30	FLADESCIN "LIVE": THE MUSIC VIDEO 4840	Flaity	18	98 DVD	
34	31	JOHN COCHRAN IN CONCERT: THE MUSIC VIDEO 4840	John Cochran	21	98 DVD	
35	32	THE VIDEOS: THE MUSIC VIDEO 4840	Outcast	16	98 DVD	
36	33	THE BEST OF JAY FORTNEY: THE MUSIC VIDEO 4840	Jay Fortneity	11	98 DVD	
37	34	ALL ACCESS PASS: THE MUSIC VIDEO 4840	Hilary Duff	1	98 DVD	
38	35	TALES OF A LARKINAWA: A FOUR AMOS COLLECTION: THE MUSIC VIDEO 4840	Four Amos	1	98 DVD	
39	36	THE BEST OF THE BEATLES: THE MUSIC VIDEO 4840	Beatles	24	98 DVD	
40	37	LIVE AT THE GRAND CLOUTIER: THE MUSIC VIDEO 4840	Rage Against The Machine	14	98 DVD	

● FIAA gold cart. for sales of 25,000 units for video projects. ● FIAA gold cart. for sales of 50,000 units for SF or LF videos. ● FIAA platinum cart. for sales of 50,000 units for video projects. ● FIAA platinum cart. for sales of 100,000 units for SF or LF videos. ● FIAA gold cart. for 25,000 units for SF or LF videos (certified only to April 1, 1991). ● FIAA platinum cart. for 50,000 units for SF or LF videos (certified prior to April 1, 1991). © 1994 VNU Business







UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



## Newcomer Claims Lion's Share At Echo Awards

BY WOLFGANG SPAHR  
and EMMANUEL LEGRAND

BERLIN—German labels are seeing cutting-edge A&R pay off in a country where musical conservatism often appears to be the norm. When rock act Wir Sind Helden triumphed in three categories at the annual German music industry Echo Awards March 6 in Berlin for its debut Labels/EMI album, "Die Reklamation," the label saw it as vindication of a risk-taking A&R policy.

"Originality and greatness usually don't get recognition [in Germany]," says Berlin-based Christof Ellinghaus, managing director of the German arm of EMI's Labels division. Labels specializes in left-of-center repertoire, mostly from indie imprints.

"A&R here is [generally] driven either by the desire to reach the mainstream or by TV shows," Ellinghaus claims. "It is not artist-driven A&R."

### FROM OUTSIDER TO WINNER'S CIRCLE

Wir Sind Helden won in the new talent, national radio new talent and best video (for the single "Müssen Nur Wollen") categories. Labels/EMI also won the Echo for best marketing campaign for its work on the band. The group was nominated in the best national rock/pop band category but lost to Pur (EMI).

Ellinghaus suggests that Wir Sind Helden stands out because "they are the 'cool cats' who did not want to play the mass-media game and conform to the rules of the mainstream."

Despite such "outsider" status, the album has

(Continued on page 56)

## SNEP Digital Delivery Choice Causes Stir

Joint Venture To Service Tracks To Radio

BY JAMES MARTIN

PARIS—French labels body SNEP has chosen a company with no track record in the field to digitally deliver its members' promotional titles to radio stations.

The decision has been met with surprise by the other contenders for the contract.

At the end of 2003, SNEP requested bids for a single "promo-to-radio" service that could be used by all its members. Three companies submitted proposals.

SNEP's board has now picked Live Network, a joint venture between Paris-based chart compiler TITE Live and technology firm Apache Network, to run the new service, Médiasque. The service will digitally deliver SNEP members' music direct to broadcasters at a set group price. It will be SNEP's sole recommended delivery service for promotional titles.

Peter Murray is CEO of one of the unsuccessful contenders, Luxembourg-based Grandlink Media. He describes the SNEP decision as "dubi-

ous" and "a massive step backward" in technological terms. SNEP declined to comment.

Live Network currently handles the digitization and management of streamed musical extracts for eBay and Amazon.fr. However, it has yet to fully develop the Médiasque system, and no date has yet been set for the launch of the new service.

TITE Live collects and manages data on all types of cultural products and compiles the official music sales charts in France for SNEP in tandem with market research company IFOP.

Grandlink specializes in supplying media companies with content via satellite. Murray says he considers the Internet-based transmission proposed by Live Network to be less secure and efficient than Grandlink's system.

"Over 50 French radio stations," including leading top 40 network NRJ, have "openly declared their total satisfaction with Grandlink Media," according to Murray.

(Continued on page 57)



MURRAY CALLS SNEP DECISION 'DUBIOUS'

## Sanremo Future Unclear

Italian Festival Still In Flux After Most Controversial Year Yet

BY MARK WORDEN

MILAN—The two sides involved in the bitter divorce that cast a cloud over the 2004 Sanremo Festival might yet kiss and make up in time for next year's edition.

For more than 50 years, Sanremo has been the key event in the Italian music industry calendar.

Universal Music Italy president/CEO Piero La Falce says that the major offered "limited cooperation" to the festival organizers this year, despite a boycott by labels body FIMI—of which Universal is a member—after a dispute about outstanding expenses.

"We don't think it's in anybody's interests to bury the festival," La Falce says, "especially with the market in its current state. I also wanted to

keep a line of communication open for the future."

Veteran Italian singer/songwriter Tony Renis was appointed artistic director of the 2004 event in October 2003. He suggests that the decision to stay away by the majors may yet "boomerang" upon the labels concerned.

"Nevertheless," Renis says, "I hope the quarrels will end quickly, so that whoever has to organize next year's festival will have more time to do so."

Sanremo has regularly made newspaper headlines here in recent years, but the 54th edition (March 2-6) was the most controversial yet. FIMI's withdrawal was

motivated by what it said was RAI and the City of Sanremo's failure to reimburse labels for expenses from previous years (Billboard, July 19, 2003).

FIMI's members represent an estimated 90% (Continued on page 57)



LA FALCE: FIMI WILL 'UNDOUBTEDLY RETURN'



RENIS: SATISFIED WITH FEST'S RESULTS



JAPAN			UNITED KINGDOM			FRANCE			GERMANY		
LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	1	WONDERFUL LIFE THE BEE GEES	1	2	CHA CHA SLIDE GLOVER ALLSTON/STACEY THE WORLD	1	1	SI DEMAIN (TURN AROUND) BETON LAZAR/JOHN TEELE IPC	NEW	1	CAN'T WAIT UNTIL TONIGHT THE BEE GEES
2	NEW	PIECES A HARD DAY'S CANYON	2	1	TOXIC SPINNY SPARKS JIVE	2	2	SHUT UP BLACK PANTHERS INTERDISCO	NEW	2	ONE LAST DANCE MARRA NINO/JOHN TEELE
3	NEW	YASASHIKUSHI OSHITE KURETAKU SHITE SHIMUKE JIVE	3	NEW	BABY I LOVE U TIMBERLAND JIVE	3	4	SUPERSTAR BONNIE JOHNSON JIVE	NEW	3	AUGEN AUF GERHARD KREMER
4	NEW	HITOMI NO JYUNIN LUC BÉGIN JIVE	4	3	MYSTERIOUS GUY LARRY LARSEN INTERDISCO	4	5	TU SERAS GILLES LAFONT JIVE	NEW	4	MAU WORLD MARTIN KRAMER/STACEY THE WORLD
5	1	SAKURA TOSHI KAWABATA/VALENTIN BRUNO JIVE	5	NEW	NOT IN LOVE BRUCE SULLIVANT/STACEY THE WORLD INTERDISCO	5	3	COMME DES CONNARDS ET COMME DES CONNARDS	NEW	5	TURN ME ON JOHN TEELE/STACEY THE WORLD
6	1	JUPITER LARRY LARSEN/ORA MUSIC	6	NEW	HEY MAMA LARRY LARSEN/STACEY THE WORLD INTERDISCO	6	NEW	ETERNELLEMENT MAGNUS DE WILDE	NEW	6	TOXIC SPINNY SPARKS JIVE
7	1	MICHIKISHI MARGA KANG/STACEY THE WORLD	7	6	THANK YOU CAROLLA PANDORUM	7	15	MORNING TIMES JIVE	NEW	7	SUPREMACY CAROLLA PANDORUM
8	1	HIYASHINSU MARGA KANG/STACEY THE WORLD	8	5	RED BLOODED WOMAN JOE SPECIFIC PAULY JIVE	8	9	TANT PIS JOE SPECIFIC PAULY JIVE	NEW	8	POWERLESS (SAY WHAT YOU WANT) CUT PASTORS/JOHN TEELE
9	2	HANAMIZUKI MOTO KUNIO JIVE	9	4	AMAZING BETTER MICHAL JIVE	9	6	UNE FILLE COMME MOI JIVE	NEW	9	NO ETERNITY CUT PASTORS/JOHN TEELE
10	11	SAKURANBO TETSUO JIVE	10	7	DUDE LARRY LARSEN/STACEY THE WORLD	10	14	TURN ME ON JOHN TEELE/STACEY THE WORLD	NEW	10	BEHIND THE SUN CUT PASTORS/JOHN TEELE
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	EVERY LITTLE THING COMPASSION HITS TBA	1	1	KATIE MELUA ON THE SCENE (REMASTERED)	1	1	LES ENFOIRÉS JIVE	NEW	1	NORAH JONES FELLS WE ARE/STACEY THE WORLD
2	NEW	QUEEN THE QUEENS - NEW BEST OF HITS/ TROJAN	2	2	NORAH JONES ON THE SCENE (REMASTERED)	2	2	KYTO DEMIEN JIVE	NEW	2	WIR SIND HELDEN FELLS WE ARE/STACEY THE WORLD
3	NEW	THE GOSPELERS THE GOSPELERS	3	NEW	DANIEL O'DONNELL THE GOSPELERS/STACEY THE WORLD	3	3	NORAH JONES ON THE SCENE (REMASTERED)	NEW	3	YVONNE CATTERFIELD THE GOSPELERS/STACEY THE WORLD
4	NEW	GURUJI THE GOSPELERS	4	5	JAMIE CULLUM THE GOSPELERS/STACEY THE WORLD	4	NEW	ELODIE PRÉGE THE GOSPELERS/STACEY THE WORLD	NEW	4	COOMPH THE GOSPELERS/STACEY THE WORLD
5	2	YOSHII JUUNI GAKUBOU THE GOSPELERS/STACEY THE WORLD	5	NEW	LIONEL RICHELIE THE GOSPELERS/STACEY THE WORLD	5	NEW	YANNICK NOBLE THE GOSPELERS/STACEY THE WORLD	NEW	5	CHIES DE BURGH THE GOSPELERS/STACEY THE WORLD
6	NEW	LOVE PSYCHEDELIC THE GOSPELERS/STACEY THE WORLD	6	NEW	HARRY CONNICK JR. THE GOSPELERS/STACEY THE WORLD	6	NEW	GENAELAR THE GOSPELERS/STACEY THE WORLD	NEW	6	NELLY FUJITADA THE GOSPELERS/STACEY THE WORLD
7	NEW	AYAKA MIRAHARA THE GOSPELERS/STACEY THE WORLD	7	NEW	ANGELBERT HUMPERDINCK THE GOSPELERS/STACEY THE WORLD	7	NEW	CORNELILLE THE GOSPELERS/STACEY THE WORLD	NEW	7	DOCK BRAYE & THE BLACKBEATS THE GOSPELERS/STACEY THE WORLD
8	NEW	CHEMISTRY THE GOSPELERS/STACEY THE WORLD	8	4	JAMIE CULLUM THE GOSPELERS/STACEY THE WORLD	8	NEW	SANSEVERINO THE GOSPELERS/STACEY THE WORLD	NEW	8	JOSS STONE THE GOSPELERS/STACEY THE WORLD
9	NEW	SOUNDS COME TRUE THE GOSPELERS/STACEY THE WORLD	9	3	ZERO 7 THE GOSPELERS/STACEY THE WORLD	9	NEW	MOISSËC THE GOSPELERS/STACEY THE WORLD	NEW	9	NORAH JONES THE GOSPELERS/STACEY THE WORLD
10	NEW	DREAMTRACK THE GOSPELERS/STACEY THE WORLD	10	10	WILL YOUNG THE GOSPELERS/STACEY THE WORLD	10	10	EVANESCENCE THE GOSPELERS/STACEY THE WORLD	NEW	10	S.B.P. THE GOSPELERS/STACEY THE WORLD

[illegible]

Rank	Artist	Album	Label	Release Date	Genre	Notes
1	NORAH JONES	THE RAINY SEASON	ATLANTIC	10/24/01	Pop	THE JOHN BUTLER TRIO
2	BLACK EYED PEAS	THE PEASANT MAN	ARISTA	10/24/01	Pop	DAVID BOWIE
3	FRANCESCO GUCCINI	IL CANTO DEL CANTO	DISCO	10/24/01	Pop	THE JACOBI TRIO
4	EVANESCENCE	THE OPENING OF THE WINGS	REPUBLIC	10/24/01	Pop	THE JACOBI TRIO
5	JOHN COBAIN	THE UNBORN	REPUBLIC	10/24/01	Pop	THE JACOBI TRIO
6	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
7	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
8	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
9	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
10	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
11	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
12	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
13	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
14	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO
15	THE NOTORIOUS B.I.G.	THE TRUTH	ARISTA	10/24/01	Pop	THE JACOBI TRIO

		THE WEEK OF FEB. 22/23, 2008	
		RADIO AIRPLAY	
		<small>Streams, per track, as of 11 a.m. from 10 radio stations and 100 iTunes tracks, as of 11 a.m. as reported by Music Genome</small>	
LAST WEEK		CHITRON	MUSIC CONTROL
1	1	5	1
2	2	1	2
3	3	2	3
4	4	3	4
5	5	4	5
6	6	5	6
7	7	6	7
8	8	7	8
9	9	8	9
10	10	9	10
11	11	10	11
12	12	11	12

16	13	ANASTASIA COLUMBIA
17	25	POWERLESS (SAY WHAT YOU WANT) REICY FORTAO (DREAMWORKS)
18	20	YEAH USHER ARISTA/AME
19	16	NOT IN LOVE ENRIQUE IGLESIAS UNIVERSAL
20	19	TAKE ME TO THE CLOUDS ABOVE L.M.C. VS. U2 ALL AROUND THE WORLD
		MY IMMORTAL

SINGLES SALES	
1	TOXIC BRITNEY SPEARS JIVE
2	3 SUPERSTAR JAMAILA PROLOWDOWN
3	2 SHUT UP BLAZE YVES PEARL INTERSCOPE
4	5 SI DEMAIN... (TURN AROUND) ANTHONY KAREN & BOBBIE TYLER EPIC
5	6 TURN ME ON KEVIN LITTLE ATLANTIC
6	12 CHA CHA SLIDE GIL GREGORY THE WORLD
7	NEW CAN'T WAIT UNTIL TONIGHT MAXI BARE/WARNER MUSIC
8	4 AMAZING GEORGE MICHAEL EPIC
9	NEW NOT IN LOVE JENNIFER LOPEZ A&M

music to arrange for a peaceful coexistence between Turkey's secularists and Islamists. He died of a heart attack Feb. 8 at age 58. The funeral was shown on Turkish TV. **TALIP OGUR**



# Canadian Duo Taima Draws On Inuit, French Culture

BY LARRY LEBLANC

TORONTO—Canadian folk duo Taima wants to share the music of its cultures with a global audience.

Inuk singer/cinematographer Elisap Isaac and French-speaking guitarist/film composer Alain Auger released their self-titled debut Feb. 24 on Montreal-based indie label Fullpelt Music, distributed by Canada by Distribution Fusión III.

"Our goal is to travel all over the world and to present our music to other cultures," says Auger, 33.

## EXCEPTIONAL START

Strikingly, the album—with songs in English, French and Inuktitut—has scanned 3,300 units within two weeks of release, according to Nielsen SoundScan.

Taima was also profiled nationally in a 15-minute documentary on CBC-TV's "The National" March 12.

"I can't remember anything quite like this," Distribution Fusión III president Jim West says. "I'm so happy the group is catching on. It's a gorgeous album."

Since 2002, Taima (pronounced "tie-ma") has performed extensively in Canada and will tour nationally here this summer. The duo recently appeared at the Festival les Défilantes Hivernales de Pralognan-La-Vanoise in France. It will perform at the Glastonbury Festival in England in June.

Auger says, "I'm not surprised with what's happening, because we had such a vision with this album."

Produced by Michel Pélain at Studio Prisson in Montreal, the album was greatly inspired by the atmospheric productions of fellow Canadians Daniel Lanois and Pierre Marchand.

Auger and Isaac wrote all but one of the album's 11 tracks; celebrated



TAIMA, GLOBAL GOALS

ed French Canadian storyteller Fred Pellerin collaborated with them. "Silence."

The Inuktitut expression from which Isaac and Auger took their name loosely translates as "Enough. It's over. Let's move on." Their song "Inu-sivungit" speaks about the will to live and the revival that spring can bring.

"Remaining for You" conveys a message from a woman to her father on the day he dies, and "Les Voyages," inspired by the migration of wild geese to the north, reflects Isaac's own personal explorations.

"Audiences have been touched by our songs," 27-year-old Isaac claims. "Even when they don't understand the Inuit lyrics, people will cry listening to 'Ilumut.' (The title translates as "Into

your flesh.")

"It's not a touch of folk. Of course, there's a roots of folk there," says Isaac, an admitted fan of Cowboy Junkies' Margo Timmins.

Isaac and Auger were introduced by a mutual friend at a photo exhibit in 2000. When Auger later heard Isaac's six-song demo, he realized he had found the singer he had been seeking. Isaac was equally impressed by Auger's music.

Auger was born in Rouyn-Noranda, in the Abitibi region of northern Quebec.

He moved to Montreal in 1989 to study jazz guitar and Latin percussion. After his studies, he played in various bands, performing in jazz, blues and Latin styles.

He has composed more than a dozen movie scores, as well as music for TV and theatrical productions.

The child of an Inuit mother and a father from Newfoundland, Isaac was adopted at birth by an Inuit family and raised in Salluit, Nunavut, which is Quebec's Inuit territory. She left Nunavut in 1999 to study communications in Montreal.

Two years later, she won the National Film Board of Canada's First National Filmmaker Award. The honor included a one-year National Film Board internship and a grant of \$200,000 Canadian (\$150,000).

The opportunity allowed her to direct the documentary film "Si le Temps le Permet," detailing the difficulties that today's Inuit face adapting their traditional heritage to modern culture.

Gerd Gebhardt said in his opening address. Gebhardt also chairs national labels body BPW and the German Phonographic Academy, which organizes the Echo Awards.

Boris Loh, managing director of Sony Music Germany's domestic division in Berlin, agrees with Gebhardt. "It is precisely in times of crisis that it is important and appropriate to celebrate and praise artists' successes," Loh says. "Ultimately, the event stands and falls with the quality of the artists."

The Echo gala took place in front of an audience of 4,500 at Berlin's International Congress Center. The event was broadcast with a delay "as live" March 6 by commercial TV channel RTL. At its peak, the show attracted 5.8 million viewers, falling short of the previous year's peak figure of 6.34 million viewers.

Echoes were awarded in 26 categories, rather than some state-based awards, members of the Phonographic Academy chose the winners. EMIs and its acts picked up seven Echoes; BMG and Universal collected five each.

# NEWS LINE

THE INTERNATIONAL WEEK IN BRIEF

**Warner Music Benelux** has laid off four of the 16 staffers at its Brussels office and seven of its 38 employees at its Hilversum headquarters in the Netherlands. The moves are part of parent Warner Music Group's global restructuring (Billboard, March 13). Four local Warner signings—Novastar and Gary Hagger from Belgium, plus Dutch acts Lango and the Lango—have been dropped in related cuts. Hilversum-based managing director Albert Slenbeek hopes Warner Benelux.

MARC MELES

**Italian digital music company Buongiorno Vitaminic** is aiming to offer the world's largest digital music catalog by the end of this year. The company formed in 2003 when financially troubled Vitaminic—an early leader in digital music services—merged with Italian interactive mobile-service provider Buongiorno. The Buongiorno Vitaminic catalog currently contains 400,000 tracks from 1,500 labels, available to consumers through international partnerships with telecom companies and media groups as well as through the company's own Web sites. CEO Andrea Casalini says Buongiorno Vitaminic aims to add 250,000 more tracks during 2004.

MARK WOODEN

**Tower Records Japan** is taking over the 30-store Wave music chain in a stock-swap deal with the latter's Tokyo-based parent, property and retail conglomerate Parco. Effective mid-April, all of Wave's outstanding debts will be transferred to Tower, which will increase its capital by allocating third-party shares to Parco of the same value as the Wave shares owned by Tower. Tower Records Japan was sold to Nikko Financial Investments Japan, a wholly owned subsidiary of securities company Nikko Cordial. Nikko says it plans to make a public offering of Tower shares, although no schedule has been set yet.

STEVE MCCLURE

**The British Phonographic Industry** has confirmed that director general Andrew Yeates will exit at the end of April. News of Yeates' departure emerged last month (billboard, Feb. 17). The London-based labels body says the move is part of "a significant restructuring," and the director general post will be discontinued. Yeates has held the role since July 2000, after spending one year as the BPI's legal affairs director. BPI executive chairman Peter Jamieson describes him as "a great force for modernization." Yeates has yet to announce his future plans but says: "As the industry continues to face a period of change, I believe there will be an ever-sharper focus on the important role played by the BPI."

LARS BRANDT

**Female pop artist Ayumi Hamasaki (Aves)** was named domestic artist of the year at the Recording Industry Assn. of Japan's 18th annual Gold Disc Awards ceremony, held March 10 in Tokyo. The awards are based on net shipments for the period Jan. 1-Dec. 31, 2003. Hamasaki—who won the same award at the 2001 and 2002 Gold Disc ceremonies—won on the strength of shipping 4.5 million units (albums and singles) during that period. Chinese pop/traditional crossover act 12 Girls Band (Platina Entertainment) won the international artist of the year honor. There were 10 winners in the best new domestic artist category and five in the best new international artist category. The latter included Russian female pop act Irina Kostomarov (M.C.K.) and Jamaican's Sean Paul (Warner Music Group). The ceremony was broadcast live nationwide on NHK satellite TV.

STEVE MCCLURE

**Warner Music International** has entered a deal to sell ring tones through T-Mobile International, the cell-phone arm of German telecommunications giant Deutsche Telekom. WMI will make more than 200 ring tones (also known as "real tones") and based on original master recordings) available to T-Mobile's 44 million customers in the United Kingdom, Germany, the Netherlands and Austria. In the United Kingdom, individual ring tones are being offered for £4 (\$7.30) each. Availability dates in other markets have yet to be finalized, and prices will vary in each country. T-Mobile already has a similar plan in place with Warner Music Group in the United States and has Pan-European agreements with Universal Music International's wireless unit, Universal Mobile, and Sony Music Entertainment.

JULIANA KORANTING

# Echoes

(Continued from page 53)

shipped more than 300,000 copies in Germany, according to the label.

Having unsuccessfully submitted demo recordings to labels across Germany, the Berlin-based band financed its own EP, "Guten Tag," in 2002. When that began getting airplay, it drew attention from those who had previously turned the act down.

"I contacted them," Ellinghaus recalls, "and I think they were interested because I had a different attitude." The German arm of Labels launched under Ellinghaus' supervision in October 2000. He owns Berlin-based indie label City Slang, which is now affiliated with Labels.

EMI Recorded Music Continental Europe president Emmanuel de Buretel says the launch of the Labels operation in Berlin came about because he "came to the conclusion that [EMI] had a problem of structure in Germany."

EMI Recorded Music Germany is based in Cologne, with Virgin located in Munich. "We had no presence in Berlin," de Buretel explains, "and I also needed a structure to develop an alternative to mainstream A&R."

De Buretel says that the success of Wir Sind Helden proves that "there is creativity in Germany, that there are interesting artists."

Wir Sind Helden was not the only newcomer to claim an Echo Award. Hamburg-based band Wolfshiem, signed to Hamburg indie label Indigo, also won the best alternative national group award.

## CELEBRATION NECESSARY

The success of Wir Sind Helden comes amid one of the worst crises ever experienced by the German music industry. According to local estimates, the industry's revenue has halved in the past four years.

But label executives at the Echo Awards were putting on a brave face.

"Things are looking up again," International Federation of the Phonographic Industry Germany chairman



## Sanremo

Continued from page 53

of annual sales in the Italian industry. The body has also been concerned by the event's failure to act as a major sales booster each March.

The televised show traditionally attracts an average nightly audience of around 10 million viewers during its five-night span and generates substantial revenue for state-owned broadcaster RAI and the city of Sanremo.

However, in recent years the festival has been viewed by the record industry here as doing very little for business at a time of crisis. (According to FIMI, the trade value of recorded music shipments here dropped 7.69% in 2003 compared with 2002.)

RAI and the Sanremo authorities continued discussions with FIMI through 2003, but negotiations broke down in November, when RAI announced it would no longer televise FIMI's Italian Music Awards (Billboard Bulletin, Nov. 4, 2003).

Those awards, scheduled for Nov. 28, eventually took place Dec. 15 and were televised live on national commercial network Italia Uno.

Adding to the prefestival rancor, the Italian press had questioned Renis' suitability as artistic director, given what it called "undesirable friendships" with certain parties in the United States and with Italian prime minister Silvio Berlusconi.

The ultimate winner of the festival was Marco Masini, signed to indie label MBO. The imprint was the only FIMI-affiliated label competing. In total, 22 artists—many of them unknown—took part in the contest. Winners were chosen by popular vote, polled by phone and text message. Masini won 295,000 votes (of 1.3 million cast) with his song "L'Uomo Volante," published by Mamadou/UVA.

Renis took the Sanremo stage on the

festival's final night and attacked the majors and artists that had stayed away. He made an exception of Universal, which sent Lionel Richie as a guest performer and cooperated in the production of a compilation album of the new songs featured at the festival.

The album, released through RAI's publishing division/recording label, RAI Trade, was distributed simultaneously in record shops through distributor Self and through newstands as a supplement to the *Sorrisi & Canzoni* magazine. According to RAI Trade, it shipped 180,000 units in two days following its March 4 release. Some 110,000 of those were distributed through newstands, and 70,000 went to record stores.

Universal's cooperation with the festival was not welcomed by most other FIMI members, however. "It was never our aim to kill the festival," Warner Music Italy president/CEO Massimo Giuliano says, "but to resurrect it as a vehicle for selling records. We're disappointed with Universal. They seemed to change their mind after agreeing to top the FIMI line, but I guess every label is free to do as it pleases."

FIMI director-general Enzo Mazza insists, "We did the right thing to stay away. It's a waste of time and money. Once again, music took second place to 'entertainment,' and this was reflected in the ratings for the final night [an average of 9.27 million]; the worst since 1987."

A spokesperson for RAI insists the broadcaster was "satisfied" with the ratings and that the door to reconciliation remains open to the majors.

Renis proclaims himself "very satisfied with the way it went. The compilation has sold very quickly; all the songs are getting plenty of airplay, and the average audience [8.9 million viewers nightly] was 0.1% up on last year."

La Polce says FIMI will "undoubtedly" be back at Sanremo in 2005. Mazza, however, says, "It's not out of the question, but perhaps RAI and Sanremo could make the first move by paying the money they owe."

## SNEP

Continued from page 53

Grandlink has provided French radio stations with repertoire from EMI, Warner and BMG during the past two years, and it has supplied Italian repertoire since June 2003. It now faces virtual exclusion from the market. SNEP members, who include the local affiliates of the five major labels, account for the vast majority of music sales in France.

Yacast, a company that monitors airplay on French radio and provides streaming facilities for the country's main broadcasters, was the third contender for the contract.

"We're surprised by the SNEP's decision," Yacast music department manager Ali Mouchoub says, "because we and Grandlink have already shown that we can provide this service. TITE Live has

yet to show anything; it won the contract with a paper dossier."

Mouchoub suggests that SNEP's choice was simply "economic." SNEP would not divulge the size of the Live Network bid, but Mouchoub claims that it was 100,000 euros (\$123,000) below Yacast's.

Mouchoub says, "They've chosen the cheapest option; let's see if the cheapest option works."

TITE Live co-founder and co-GM Stéphane Magnard points out that "the number of titles that can be sent to radio [station] depends entirely on how much it costs to send them."

Grandlink may have lost a slab of its core business, but Murray says he is already looking at other opportunities. "Our initial client is the record industry," he says, "but we're looking into other fields, such as films and advertising. We're also going international and are well-advanced with key players in the United Kingdom."

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## Gibson

Continued from page 5

The term "single cutaway guitar" denotes that portion of the guitar between the neck and its lower part that appears to be missing from the natural, round body contour. The reason of this portion forms what is often referred to as the "horn."

The U.S. Patent and Trademark Office (USPTO) approved Gibson's 1987 application to register its design. Gibson also filed a "Declaration of Use and Incontestability of a Mark," which the USPTO approved in September 1999.

Gibson claimed that PRS began production of its Singlecut in January 2000 in an effort to market a guitar that looked like the Gibson Les Paul.

PRS representatives advanced multiple arguments as to why its guitar design did not violate Gibson's registered trademark shape, but none of the arguments succeeded in convincing

Judge Haymes. He ruled that "PRS was imitating the Les Paul" and gave the parties 90 days "to complete any discovery on damages or disgorgement of PRS' profits on the sales of its off-ending Singlecut guitar."

Outside counsel John Triggs and his team at Greenberg Trautman's New York office represented Gibson in the case, along with Wayne Beavers of Nashville firm Waddy & Patterson and Joel Cherry, general counsel for Gibson Guitar.

A prepared statement released by PRS says, in part, "PRS Guitars is disappointed that the U.S. Patent and Trademark Office has ruled that PRS' Singlecut guitar infringes a Gibson trademark. As the court itself noted, 'personal inspection of these high-price guitars that are sold with clear markings of their origins would dispel [any] initial confusion.' Further, the court concluded that there are 'various guitars in the market that have the body shape similar to Gibson's Les Paul model.' PRS Guitars is confident that its customers and dealers know the difference between a PRS guitar

and other brands."

Indeed, electric guitars designed and manufactured by both Gibson and Scottsdale, Ariz.-based Fender Musical Instruments have long been sold together. Fender manufactures the single cutaway Telecaster and double cutaway Stratocaster. Several manufacturers have emulated both solid-body electric guitars.

A Fender spokesman declined to comment on the Gibson/PRS case.

"Fender and Gibson, as the most successful [electric guitar] companies in history, have certainly been copied, emulated and imitated by many different companies," says Keith Brawley, VP of merchandising, guitars and amplifiers at Westlake Village, Calif.-based retail chain Guitar Center.

Competing manufacturers, Brawley predicts, will continue to manufacture instruments that emulate the iconic Gibson Fender head shapes.

"They'll probably get as close as they can," he says. "But Gibson certainly has a right to protect their trademarks."

## Hip-O

Continued from page 7

Group's enormous catalog.

"[With] the ability to delve deeper in, for example, island reggae or the Motown catalog or Chess blues, our A&R guys are just going berserk," Lawrence says.

Lawrence anticipates that once the imprint is up and running, it will deliver one or two new releases every week. He believes Hip-O Select will issue about 75 to 100 titles—from single-disc collections to boxed sets—in 2005.

He notes that since production costs are the same or even higher for the label's product, the cost to consumers will be around \$20 per disc. However, Lawrence adds, that price tag is minuscule compared with

what out-of-print titles are currently fetching on the Web.

"Some fans might think \$20 is too much for a CD," Lawrence notes, "but not in comparison to [a CD going for] \$200 on eBay." Binkoff does not discount the idea of taking Hip-O Select releases to brick-and-mortar retailers in the future.

He says, "It'll make money for us and for the artists who are not selling records in many cases and open the door for opportunities to bring this product to a broader retail environment after we show some modicum of success through Hip-O Select."

## Onda

Continued from page 6

Bill Pullman.

Onda also composed the score for "Office Party," a short that aired last year on HBO. The team recently scored portions of the "Daredevil" DVD (starring Ben Affleck) for 20th Century Fox.

"Everything that we do evolves into something else," Arsenault says. "The best part of it is we're not reacting to what's going on. We're simply doing what we've always done. We are the new music business model."

more common for labels to bypass the agencies and deal directly with the CPs.

The way revenue is split differs for each service, but in the case of ring tones, they are divided 50-50 between the phone company and the CPs. The CPs pay the publishing and performers' royalties, then split the remaining money with the agencies and the record labels. In total, record labels take in 15%-25% of total revenue generated by ring tones.

Han Chung-su, A&R director of Seoul-based independent record label Fluxus, says the labels' mobile-phone-related revenue now exceeds that of

CDs. As the average mobile-music services user tends to be younger than the average music consumer, Han sees a shift toward artists who appeal to a younger demographic and toward more local product.

"If the payment system for Internet online music succeeds, it will replace CDs," KAPF administration manager Park Ki Young says. That ambition has Park emphasizing the importance of digital music. "We have succeeded as a collection group," he says.

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## Korea

Continued from page 7

There are four major players in South Korea's mobile music market: record labels, phone companies, content providers (CPs) and mobile music agencies. The CPs sell ring tones to the phone companies, who sell them directly to consumers. The agencies serve as intermediaries between the labels and the CPs.

Recently, however, it has become









# Charts



SALES / AIRPLAY / TRENDS / ANALYSIS

## BMG Keeps Four In Top 10

In the week of **Pete Jones'** retirement dinner, music consumers delivered an appropriate going-away gift. For the 15th consecutive week, **BMG Distribution**, the company over which he has presided since 1987, holds four of *The Billboard* 200's top 10 albums. BMG's hand includes **Evanescence**, chalking up its 37th week in the top 10 (No. 4); **Kenny Chesney**, winner of the Greatest Gainer trophy (No. 5); and **OutKast**, with the album that outsold all others during the fourth quarter.

JONES: EXITING ON A HIGH NOTE

90th week of release and its 44th on the big chart, **Maroon 5's** debut album advances 11-7.

Maroon's jump caps one of the slowest climbs to the top 10 since *The Billboard* 200 adopted Nielsen SoundScan numbers in 1991. **Jewel's** first album, released in March 1995, needed 101 weeks to reach the top 10 in the *Billboard* dated Feb. 15, 1997. **John Mayer's** first for Columbia, which hit stores in April 2001, did not crack the top 10 until its 101st week, in the issue dated March 15, 2003.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com

The ascent of Maroon 5's "Songs About Jane" suggests that artist development remains an industry priority, even if market conditions make that mission a harder goal to attain.

Meanwhile, as Jones turns over BMG's keys to worthy successor **Jordan Katz** (see story, page 5), he leaves on a high note. The current 15-week span of four or more top 10 albums is the longest such run in BMG's history, beating a 12-week run that it managed in the summer of 1999.

This is the longest such streak by any distributor since market leader **Universal Music & Video Distribution** held court for 22 weeks in early 2002. It is also the longest by a vendor other than UMGV or BMG since **Sony Music Distribution** assembled a 10-week stretch in 1996.

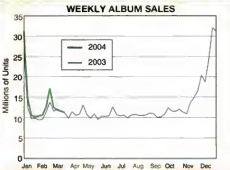
SoundScan's "release to date" albums chart shows that BMG sold seven of the 11 best-selling albums since 1991. Jones would rightly credit that feat to BMG's labels and their artists, but that record suggests that Jones' team did not squander opportunities—and that nice guys need not finish last.

...AND STILL CHAMPION: **Norah Jones** makes it look easy, chalking up her fifth week at No. 1.

She doesn't get a lot of play from mass-audience radio formats. She has had to overcome the onus of the sophomore jinx that has tripped up many a recording artist. And yet, with an album that defies cookie-cutter categorization as much as her (Continued on page 64)

## Market Watch

A Weekly National Music Sales Report



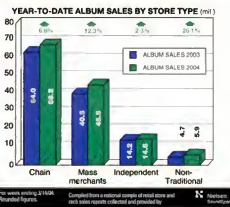
	Albums	Store Singles	Digital Tracks
This Week	11,309,000	130,000	2,015,000
Last Week	11,627,000	125,000	1,983,000
Change	<2.7%	<4.0%	>1.6%
This Week 2003	11,191,000	166,000	—
Change	<1.1%	>21.7%	—



	2003	2004	Change
Total	125,056,000	156,426,000	<25.1%
Albums	122,305,000	134,029,000	<9.7%
Store Singles	1,751,000	1,660,000	>5.2%
Digital Tracks	—	20,737,000	—

	2003	2004	Change
CD	118,647,000	130,697,000	>10.2%
Cassette	4,270,000	2,906,000	>31.9%
Other*	388,000	426,000	>9.8%

\*Includes mp3 albums, mp3 singles and digital downloads of all albums



See www.bmg.com for more information. \*Includes mp3 albums, mp3 singles and digital downloads of all albums

## Kim A 'Locke' On No. 1

It won't be long before third-season "American Idol" contestants are appearing on *Billboard* charts, but the second-season folks are still making news. **Kimberly Locke** becomes the third finalist to have a solo recording reach No. 1 on Hot 100 Singles Sales, as "8th Wonder" (Curb) sold more copies than any other single in the past seven days.

The first "Idol" competitor to have a No. 1 hit on Hot 100 Singles Sales was **Kelly Clarkson**. Her "A Moment Like This" debuted at No. 10 the week of Sept. 28, 2002, and shot to No. 1 the following week. Next came **Cleopatra Aiken**, whose "This Is the Night" opened at No. 19 the week of June 21, 2003, and rocketed to No. 1 the next week.

That makes Locke the first "Idol" singer with a solo hit to debut at No. 1 on the sales chart. She is also the first "Idol" singer to have a No. 1 hit with a song that was *not* performed on a season finale of the TV series—or performed on the series at all. Locke signed with Curb and recorded "8th Wonder" after the second season of "Idol" was over.

This is the 25th week that an "American Idol"-related single has topped the sales chart. Clarkson's "Moment" reigned for five weeks. In May 2003, "God Bless the U.S.A." by the second-season **American Idol** finalists ruled for eight weeks. Then Aiken's "Night" was on top for 11 weeks.

Locke finished third on "Idol," behind winner **Ruben Studdard** and runner-up **Aiken**. That puts the second season of "Idol" on par with the first season of "Pop Idol" in the United Kingdom, where the top three finalists—**Will Young**, **Gareth Gates** and **Darius**—all had hit singles.

After competing against each other on "American Idol," Locke and Aiken moved to Los Angeles and rented a house together. With Aiken certain to debut at No. 1 on Hot 100 Singles Sales next issue with "The Way" (RCA), it should be the first time in this chart's history that roommates have had consecutive No. 1 titles.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



'GIRLS' POWER: **Martina McBride** earns her first solo top 10 hit on the Adult Contemporary chart, thanks to the 12-10 move of "This One's for the Girls" (RCA).

McBride made her AC debut in 1997 as the vocalist on **Jim Brickman's** "Valentine." That song peaked at No. 3.

"Girls" is McBride's first song to appear on the AC chart since "There You Are" peaked at No. 15 in September 2000.

'CUT TO THE CHASE: With an 11-10 move on Mainstream Top 40 for "The First Cut Is the Deepest" (A&M/Interscope), **Sheryl Crow** collects her first solo top 10 hit since "My Favorite Mistake" peaked at No. 5 in December 1998. Crow last reached the top 10 when she was featured on **Kid Rock's** "Picture" in March 2000.

"First Cut" continues to march up the Hot 100, reaching a new peak position of No. 14 this issue. Crow's version is the most successful of this song composed by **Cat Stevens**, passing **Rod Stewart's** No. 21 peak in 1977.

MARCH 27  
2004

# Billboard THE BILLBOARD 200.

Select data compiled by Nielsen  
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	NORAH JONES BLUE NILE MUSIC/19 (10/03)	NUMBER 1	5 Weeks At Number 1	49	45	10	VARIOUS ARTISTS JIVE/19 (03/03)	50 First Dates	30
2	NEW	1	HOT SHOT DEBUT Bad Boy's 10th Anniversary...The Hits	The Hits	51	NEW	1	1	CROSS CANADIAN RAGWEED POLYGRAM/19 (03/03)	Seal Grey	51
3	16	16	JESSICA SIMPSON COLUMBIA/19 (03/03)	In This Skin	2	52	71	69	KEITH URBAN CAPITOL/19 (03/03)	Golden Road	14
4	3	19	EVANESCENCE MONSIEUR/19 (03/03)	Fallen	3	53	43	16	3 DOORS DOWN JIVE/19 (03/03)	Away From The Sun	8
5	5	5	KENNY CHESNEY JIVE/19 (03/03)	When The Sun Goes Down	1	55	49	15	KIDZ BOP KIDS JIVE/19 (03/03)	Kids Bop 5	34
6	4	2	KANYE WEST JIVE/19 (03/03)	The College Dropout	2	56	45	16	STORY OF THE YEAR JIVE/19 (03/03)	Page Avenue	55
7	11	11	MARONOS JIVE/19 (03/03)	Scops About Jane	7	57	74	23	CLAY AIKEN JIVE/19 (03/03)	Measure Of A Man	1
8	6	13	JOSH GROBAN JIVE/19 (03/03)	Closer	1	58	56	12	JUVENILE JIVE/19 (03/03)	Jive The Great	28
9	10	19	SHERYL CROW JIVE/19 (03/03)	The Very Best Of Sheryl Crow	2	59	33	56	DIDO JIVE/19 (03/03)	Life For Rent	4
10	7	13	OUTKAST JIVE/19 (03/03)	Speakerboxxx/The Love Below	1	60	66	70	T.I. JIVE/19 (03/03)	Trap Muzik	4
11	8	7	TWISTA JIVE/19 (03/03)	Kamikaze	1	61	55	17	SOUNDTRACK JIVE/19 (03/03)	The Cheatin' Girls (EP)	33
12	10	9	RAMON JIVE/19 (03/03)	I Don't Want You Back	7	62	50	19	VARIOUS ARTISTS JIVE/19 (03/03)	WOW Worship (Red)	62
13	14	13	CHINGY JIVE/19 (03/03)	Jackpot	2	63	45	13	SWITCHFOOT JIVE/19 (03/03)	The Beautiful Lows	57
14	15	14	BRITNEY SPEARS JIVE/19 (03/03)	In The Zone	1	64	63	15	JOSS STONE JIVE/19 (03/03)	The Seal Sessions (EP)	63
15	16	15	NICKELBACK JIVE/19 (03/03)	The Long Road	6	65	72	10	YOUNG YEAH YEAHS JIVE/19 (03/03)	Fever To Tell	65
16	23	28	JAY-Z JIVE/19 (03/03)	The Black Album	1	66	57	19	KEITH SWEAT JIVE/19 (03/03)	The Best Of Keith Sweat: Make You Sweat	31
17	21	27	ALICIA KEYS JIVE/19 (03/03)	The Diary Of Alicia Keys	1	67	70	12	LIL' JON & THE EAST SIDE BOYZ JIVE/19 (03/03)	Kings Of Crunk	14
18	12	3	YOUNG GUN JIVE/19 (03/03)	Tough Love	3	68	46	62	SOUNDTRACK JIVE/19 (03/03)	Dirty Dancin': Heaven Nights	16
19	20	24	LUDACRIS JIVE/19 (03/03)	Chicken 'N' Beer	1	69	73	14	SOUNDTRACK JIVE/19 (03/03)	Barbershop 2: Back in Business	18
20	19	23	G-UNIT JIVE/19 (03/03)	Beg For Mercy	2	70	51	6	SOUNDTRACK JIVE/19 (03/03)	Confessions Of A Teenage Drama Queen	51
21	18	15	HARRY CONNICK, JR. JIVE/19 (03/03)	Daily News	5	71	64	40	RED STEWART JIVE/19 (03/03)	As Time Goes By...The Great American Seapunk Vol. II	2
22	24	25	TOBY KEITH JIVE/19 (03/03)	Shock'n' Ya'll	1	72	60	14	SUGA FREE JIVE/19 (03/03)	The New Testament: The Truth	72
23	17	19	SOUNDTRACK JIVE/19 (03/03)	The Passion Of The Christ	17	73	62	14	WESTSIDE CONNECTION JIVE/19 (03/03)	Terrorist Threats	16
24	22	21	RUBEN STUDDARD JIVE/19 (03/03)	Scoutin'	1	74	63	19	MELISSA ETHERIDGE JIVE/19 (03/03)	Lucky 15	15
25	29	33	HILARY DUFF JIVE/19 (03/03)	Metamorphosis	1	75	87	125	YELLOWCARD JIVE/19 (03/03)	Ocean Avenue	75
26	25	20	INCUBUS JIVE/19 (03/03)	A Crow Left Of The Murder...	2	76	68	86	LUTHER VANDROSS JIVE/19 (03/03)	Deeds With My Father	1
27	30	30	ALAN JACKSON JIVE/19 (03/03)	Greatest Hits Volume II	19	77	88	86	MARTINA MCBRIDE JIVE/19 (03/03)	Martina	7
28	32	36	NORAH JONES JIVE/19 (03/03)	Come Away With Me	1	78	78	66	AUDIOSLAVE JIVE/19 (03/03)	AudioSlave	7
29	31	21	BEYONCÉ JIVE/19 (03/03)	Destiny Fulfilled	1	79	82	67	HOOTIE & THE BLOWFISH JIVE/19 (03/03)	The Best Of Hootie & The Blowfish: 1993-2003	62
30	39	41	BUNK-182 JIVE/19 (03/03)	Bunk 182	3	80	85	99	KORN JIVE/19 (03/03)	Take A Look In The Mirror	9
31	NEW	1	TESLA JIVE/19 (03/03)	Into The Sun	31	81	75	64	VARIOUS ARTISTS JIVE/19 (03/03)	Fired Up!	14
32	12	1	TRILLVILLE/LL SCRAPPY JIVE/19 (03/03)	The King Of Crunk & BME Recordings Present	12	82	84	96	THREE DAYS GRACE JIVE/19 (03/03)	Three Days Grace	76
33	35	35	VARIOUS ARTISTS JIVE/19 (03/03)	New 14	3	83	79	84	KID ROCK JIVE/19 (03/03)	Kid Rock	8
34	36	19	LINCOLN PARK JIVE/19 (03/03)	Metacore	1	84	90	103	ANTHONY HAMILTON JIVE/19 (03/03)	Come From Where I'm From	33
35	13	—	CEE LO JIVE/19 (03/03)	Cee Lo Green...Is The Soul Machine	13	85	75	81	EAGLES JIVE/19 (03/03)	The Very Best Of	3
36	31	16	NO DOUBT JIVE/19 (03/03)	The Stigmas 1992-2003	2	86	59	114	STRATOCASTER JIVE/19 (03/03)	The Lord Of The Rings: The Return Of The King	36
37	34	16	BLACK EYED PEAS JIVE/19 (03/03)	Elephant	26	87	93	118	CASTING CROWNS JIVE/19 (03/03)	Casting Crowns	87
38	61	14	HOOBASTANK JIVE/19 (03/03)	The Reason	38	88	85	85	SEAN PAUL JIVE/19 (03/03)	Dutty Rock	9
39	46	46	LOSTPROPHETS JIVE/19 (03/03)	Start Something	33	89	81	80	50 CENT JIVE/19 (03/03)	Get Rich Or Die Tryin'	1
40	41	48	JET JIVE/19 (03/03)	Get Born	40	90	67	71	INDIGO GIRLS JIVE/19 (03/03)	All That We Let In	35
41	53	9	FINCH FIGHTING JIVE/19 (03/03)	The Battle For Everything	20	91	77	81	COLDPLAY JIVE/19 (03/03)	A Rush Of Blood To The Head	5
42	40	32	JOSH TURNER JIVE/19 (03/03)	Long Black Train	29	92	76	72	VARIOUS ARTISTS JIVE/19 (03/03)	Here Comes The Bride	92
43	44	16	AVANT JIVE/19 (03/03)	Private Ren	18	93	85	82	SIMPLE PLAN JIVE/19 (03/03)	No Pda, No Helicopters...Just Balls	35
44	37	38	THE DARKNESS JIVE/19 (03/03)	Permission To Land	36	94	104	102	VARIOUS ARTISTS JIVE/19 (03/03)	Trapt	42
45	22	—	VARIOUS ARTISTS JIVE/19 (03/03)	The Down Low	22	95	159	17	SOUNDTRACK JIVE/19 (03/03)	Cold Mountain	51
46	38	29	VARIOUS ARTISTS JIVE/19 (03/03)	2004 Grammy Nominees	4	96	97	101	KENNY CHESNEY JIVE/19 (03/03)	No Shoes, No Shirt, No Problems	1
47	42	44	YING YANG TWINS JIVE/19 (03/03)	Me & My Brother	11	98	94	87	GOOD CHARLOTTE JIVE/19 (03/03)	The Young And The Hopeless	7
48	50	43	SARAH MCCLACHLAN JIVE/19 (03/03)	Afterglow	2	99	100	90	RED HOT CHILI PEPPERS JIVE/19 (03/03)	Greatest Hits	18







# MARCH 27 2004 TOP POP. CATALOG..

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title
1	1	<b>JOHN GRUBMAN</b> ▲	<b>NUMBER 1</b> (10/11/80) [M] & Weirica At Number 1	Josh Grubman
2	2	<b>THE BEATLES</b> ▲		1
3	3	<b>MERCYME</b> ▲	Almost There	
4	5	<b>LINCOLN PARK</b> ▲	[Hybrid Theory]	
5	3	<b>BOB MARLEY &amp; THE WAILERS</b> ♦	Legend	
6	7	<b>JOH SEGER &amp; THE SILVER BULLET BAND</b> ▲	Greatest Hits	
7	9	<b>TICHA MAYER</b> ▲	Room For Squares	
8	9	<b>PINK FLOYD</b> ▲	Dark Side Of The Moon	
9	10	<b>KENNY CHESNEY</b> ▲	Greatest Hits	
10	10	<b>KID ROCK</b> ▲	Cocky	
11	11	<b>MARTINA MCCRIDE</b> ▲	Greatest Hits	
12	11	<b>ROD STEWART</b> ▲	The Very Best Of Rod Stewart	
13	16	<b>AC/DC</b> ▲	Back In Black	
14	13	<b>METALLICA</b> ▲	Metallica	
15	16	<b>PRINCE</b> ▲	<b>GREATEST GAINER</b> \$ The Very Best Of Prince	
16	18	<b>SHANIA TWAIN</b> ♦	Come On Over	
17	22	<b>QUEEN</b> ▲	Greatest Hits	
18	14	<b>TIM MCGRAW</b> ▲	Greatest Hits	
19	19	<b>MODERH</b> ▲	<b>HOT SHOT DEBUT</b> \$ The Moon & Antarctica	
20	15	<b>JOHNNY CASH</b> ▲	16 Biggest Hits	
21	23	<b>LARRY THE CABLE GUY</b> ▲	Lord, I Apologize	
22	20	<b>KID ROCK</b> ▲	Devil Went A Cause	
23	21	<b>FRANK SINATRA</b> ▲	Chair Sinatra: His Great Performances 1953-1966	
24	26	<b>SYSTEM OF A DOWN</b> ▲	Toxicity	
25	24	<b>COLDPLAY</b> ▲	Parachutes	
26	25	<b>CELINE DION</b> ▲	All The Way...A Decade Of Song	
27	24	<b>MICHAEL JACKSON</b> ▲	Thriller	
28	27	<b>BROOKS &amp; DUNN</b> ▲	The Greatest Hits Collection	
29	28	<b>ABBA</b> ▲	Gold - Greatest Hits	
30	34	<b>TENACIOUS D</b> ▲	Tenacious D	
31	31	<b>PEARL JAM</b> ♦	Ten	
32	37	<b>EMINEM</b> ▲	The Marshall Mathers LP	
33	34	<b>WWE</b> ▲	The Best Of WWE: 25th Anniversary Edition	
34	39	<b>AL GREEN</b> ▲	Greatest Hits	
35	29	<b>ALAN JACKSON</b> ▲	The Greatest Hits Collection	
36	35	<b>GUNS N' ROSES</b> ♦	Appetite For Destruction	
37	49	<b>SOUNDTRACK</b> ▲	O Brother, Where Art Thou?	
38	44	<b>DISTURBED</b> ▲	The Sickness	
39	47	<b>DEF LEPPARD</b> ▲	Vault - Greatest Hits 1910-1995	
40	47	<b>SOUNDTRACK</b> ▲	A Walk To Remember	
41	38	<b>JOURNEY</b> ♦	Journey's Greatest Hits	
42	41	<b>INCUBUS</b> ▲	Morning View	
43	32	<b>NICKELBACK</b> ▲	Side Side Up	
44	38	<b>BARRY WHITE</b> ♦	Greatest Hits	
45	44	<b>BARRY WHITE</b> ▲	All Time Greatest Hits	
46	38	<b>SMOKE &amp; GUNFUNKLES</b> ♦	Smoke & Gunfunkles' Greatest Hits	
47	46	<b>AEROSMITH</b> ▲	Aerosmith's Greatest Hits	
48	48	<b>METALLICA</b> ▲	Master Of Puppets	
49	39	<b>JOHN LENNON</b> ▲	Lennon Legend - The Very Best Of John Lennon	
50	49	<b>POISON</b> ▲	Greatest Hits 1980-1996	

# MARCH 27 2004 TOP HEATSEEKERS..

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title
1	1	<b>SARAH CONNOR</b> ▲	<b>NUMBER 1 HOT SHOT DEBUT</b> (10/11/80) [M] & Weirica At Number 1	Sarah Connor
2	3	<b>JEREMY CAMP</b> ▲	Carried Me: The Worship Project	
3	2	<b>FINGER ELEVEN</b> ▲	Finger Eleven	
4	3	<b>ZERO 7</b> ▲	When It Falls	
5	4	<b>FRANZ FERDINAND</b> ▲	Franz Ferdinand	
6	6	<b>LOS LONELY BOYS</b> ▲	Los Lonely Boys	
7	9	<b>KEE' M</b> ▲	Keep It Simple	
8	7	<b>THE VON BONDIERS</b> ▲	Pewen Shoppe Heart	
9	13	<b>THE POSTAL SERVICE</b> ▲	<b>GREATEST GAINER</b> \$ Give Up	
10	12	<b>RON WHITE</b> ▲	Drunk In Public	
11	12	<b>ROONEY</b> ▲	Rooney	
12	14	<b>PASSION WORSHIP BAND</b> ▲	Passion Hymns Ancient And Modern	
13	17	<b>SHINEDOWN</b> ▲	Leave A Whisper	
14	16	<b>LOS RILEROS DEL NORTE</b> ▲	20 Años De Fuerza Nortena	
15	16	<b>TV ON THE RADIO</b> ▲	Desperate Youth, Blood Thirsty Babes	
16	7	<b>NELLIE MCKAY</b> ▲	Get Away From Me	
17	16	<b>MARK LOWRY</b> ▲	Some Things Never Change	
18	30	<b>HIM</b> ▲	Razorblade Romance	
19	17	<b>JEREMY CAMP</b> ▲	Stay	
20	28	<b>ROBERT RANDOLPH &amp; THE FAMILY BAND</b> ▲	Unfinished	
21	8	<b>GAVIN DEGRAW</b> ▲	Chariot	
22	20	<b>AKWID</b> ▲	Hoy, Ayer And Forever	
23	21	<b>DAMIEN RICE</b> ▲	O	
24	15	<b>Z-RO</b> ▲	The Life Of Joseph W. McVey	
25	16	<b>VAN HUNT</b> ▲	Van Hunt	
26	34	<b>BYRON CAGE</b> ▲	Byron Cage	
27	21	<b>MINDY SMITH</b> ▲	One Moment More	
28	31	<b>GRUPO MOJADO</b> ▲	20 Greatest Hits	
29	27	<b>TREE3</b> ▲	The Answer To The Question	
30	23	<b>LA GUELA DE VIN GONG</b> ▲	La Que Te Canta Mientras Te Haces La Dormida	
31	29	<b>JOHNNY VICIOUS</b> ▲	Ultra-Trance-3	
32	31	<b>THE BAD PLUS</b> ▲	Give	
33	39	<b>OUT OF EDEN</b> ▲	Love, Peace & Happiness	
34	35	<b>SISSEL</b> ▲	My Heart	
35	27	<b>DAVID BISBAL</b> ▲	Bulirio	
36	24	<b>ROYCE DA 5'9"</b> ▲	Death Is Certain	
37	41	<b>RICKEY RICE</b> ▲	Run The Earth, Watch The Sky	
38	11	<b>DAVID PHELPS</b> ▲	Revelation	
39	26	<b>LIL RIPS</b> ▲	Neighborhood Music	
40	31	<b>JUANES</b> ▲	Un Di Normal	
41	41	<b>VIENNA TENG</b> ▲	Warm Strangers	
42	40	<b>VICKIE WINKINS</b> ▲	Bringing It All Together	
43	42	<b>ALEX USAGO</b> ▲	Fantasia O'Realid	
44	43	<b>BARLOWGIRL</b> ▲	Barlowgirl	
45	43	<b>JOSH KELLEY</b> ▲	For The Ride Home	
46	43	<b>TAKING BACK SUNDAY</b> ▲	Tell All Your Friends	
47	36	<b>K-PAZ DE LA SIERRA</b> ▲	20 Exitos Con La Fuerza Duranguense	
48	43	<b>JOSHUA BELL</b> ▲	Romance Of The Violin	
49	49	<b>SONDRE LERCHE</b> ▲	Two Way Monologue	
50	46	<b>MARTHA MUNIZZI</b> ▲	The Best Is Yet To Come	

# MARCH 27 2004 TOP INDEPENDENT ALBUMS..

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title
1	1	<b>YING YANG TWINS</b> ▲	<b>NUMBER 1</b> (10/11/80) [M] & Weirica At Number 1	Me & My Brother
2	1	<b>CLINT BLACK</b> ▲	Spend My Time	
3	2	<b>LR JON &amp; THE EAST SIDE BOYZ</b> ▲	Kings Of Punk	
4	5	<b>LR JON &amp; THE EAST SIDE BOYZ</b> ▲	Crunk II	
5	3	<b>FRANZ FERDINAND</b> ▲	Franz Ferdinand	
6	7	<b>LOS LONELY BOYS</b> ▲	Los Lonely Boys	
7	9	<b>THE GET UP KIDS</b> ▲	Guilt Show	
8	6	<b>PROBOT</b> ▲	Probot	
9	10	<b>SOUNDTRACK</b> ▲	Starky & Hutch	
10	11	<b>THE POSTAL SERVICE</b> ▲	Give Up	
11	12	<b>TV ON THE RADIO</b> ▲	Desperate Youth, Blood Thirsty Babes	
12	13	<b>DISHDAWD CONFESSIONAL</b> ▲	A Mark, A Mission, A Brand, A Scar	
13	9	<b>AIR</b> ▲	Talkie Walkie	
14	12	<b>LOUIE DEVITO</b> ▲	Dance Divas II	
15	19	<b>SIMPLY RED</b> ▲	Home	
16	14	<b>SOUNDTRACK</b> ▲	Lost In Translation	
17	16	<b>MINDY SMITH</b> ▲	One Moment More	
18	19	<b>VARIOUS ARTISTS</b> ▲	Crunk And Disorderly	
19	20	<b>DEATH CAB FOR CUTIE</b> ▲	Transatlanticism	
20	21	<b>JOHNNY VICIOUS</b> ▲	Ultra-Trance-3	
21	27	<b>WARREN ZEVON</b> ▲	The Wind	
22	19	<b>VARIOUS ARTISTS</b> ▲	Definitive Vox Presents 3	
23	19	<b>ROYCE DA 5'9"</b> ▲	Death Is Certain	
24	22	<b>ORGY</b> ▲	Punk Statik Paranoia	
25	17	<b>LR RIPS</b> ▲	Neighborhood Music	
26	20	<b>VIENNA TENG</b> ▲	Warm Strangers	
27	51	<b>THE SHINS</b> ▲	Chutes Too Narrow	
28	26	<b>COMED AND CAMERAS</b> ▲	In Keeping Secrets Of Silent Earth: 3	
29	30	<b>TAKING BACK SUNDAY</b> ▲	Tell All Your Friends	
30	26	<b>ANI DIFRANCO</b> ▲	Educated Guess	
31	29	<b>SONDRE LERCHE</b> ▲	Two Way Monologue	
32	29	<b>AMEL LARUEUX</b> ▲	Brevolard	
33	38	<b>MARTHA MUNIZZI</b> ▲	The Best Is Yet To Come	
34	17	<b>FALL OUT BOY</b> ▲	Take This To Your Grave	
35	37	<b>SQUAREPUSHER</b> ▲	Ultraviolet	
36	32	<b>JOAN SEBASTIAN</b> ▲	Coleccion De Oro	
37	42	<b>PAUL WALL</b> ▲	Chick Magnet	
38	15	<b>EN VOGUE</b> ▲	Soufflower	
39	25	<b>THE CASUALTIES</b> ▲	On The Front Line	
40	12	<b>TONY TONK</b> ▲	The Picemaker 2	
41	41	<b>GOAPELE</b> ▲	Even Closer	
42	37	<b>RAVIN</b> ▲	Rudhda Bar Savi	
43	35	<b>SEVENDEUST</b> ▲	Sevens	
44	45	<b>THE WIGGLES</b> ▲	Yummy Yummy	
45	46	<b>THE WALKMENS</b> ▲	Boys & Arrows	
46	47	<b>ELP</b> ▲	High Water	
47	38	<b>DIZZEE RASCAL</b> ▲	Boy In Da Corner	
48	35	<b>RICK SPRINGFIELD</b> ▲	Shock/Denial/Anger/Acceptance	
49	49	<b>MESSY MARY</b> ▲	Disobeyish	
50	49	<b>VARIOUS ARTISTS</b> ▲	Strawberry Shortcake: Strawberry Jams	

# Billboard TOP BLUES ALBUMS

LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan
1	1	KEE' MO'	NUMBER 1	5 Weeks At Number 1	1	KEE' MO'	NUMBER 1	5 Weeks At Number 1
2	2	STEVE EAR VAUGHAN AND DOUBLE TROUBLE	The Essential Steve Ear Vaughan And Double Trouble	1	STEVE EAR VAUGHAN AND DOUBLE TROUBLE	The Essential Steve Ear Vaughan And Double Trouble	1	STEVE EAR VAUGHAN AND DOUBLE TROUBLE
3	3	VARIOUS ARTISTS	Get The Blues Vol. 2	1	VARIOUS ARTISTS	Get The Blues Vol. 2	1	VARIOUS ARTISTS
4	4	SOUNDTRACK	Martin Scorsese Presents The Blues: Live At The Apollo	1	SOUNDTRACK	Martin Scorsese Presents The Blues: Live At The Apollo	1	SOUNDTRACK
5	5	WILLIE CLAYTON	Changing The Game	1	WILLIE CLAYTON	Changing The Game	1	WILLIE CLAYTON
6	6	THE HOLMES BROTHERS	Simply Truth	1	THE HOLMES BROTHERS	Simply Truth	1	THE HOLMES BROTHERS
7	7	KEE' MO'	Martin Scorsese Presents The Blues: KEE' MO'	1	KEE' MO'	Martin Scorsese Presents The Blues: KEE' MO'	1	KEE' MO'
8	8	STEVE EAR VAUGHAN	Martin Scorsese Presents The Blues: Steve Ear Vaughan	1	STEVE EAR VAUGHAN	Martin Scorsese Presents The Blues: Steve Ear Vaughan	1	STEVE EAR VAUGHAN
9	9	TYRONE DAVIS	Come To Beddy	1	TYRONE DAVIS	Come To Beddy	1	TYRONE DAVIS
10	10	SUSAN DESCHESI	Wait For Me	1	SUSAN DESCHESI	Wait For Me	1	SUSAN DESCHESI
11	11	BUDDY GUY	Blues Singer	1	BUDDY GUY	Blues Singer	1	BUDDY GUY
12	12	JOHN MAYAL AND THE BLUEBREAKERS	John Mayal & The Blue Breakers And Friends: The Embassy Club	1	JOHN MAYAL AND THE BLUEBREAKERS	John Mayal & The Blue Breakers And Friends: The Embassy Club	1	JOHN MAYAL AND THE BLUEBREAKERS
13	13	ROBBEN FORD	Keep On Running	1	ROBBEN FORD	Keep On Running	1	ROBBEN FORD
14	14	JIMMY THACKERY AND TAB BENOIT	Whiskey Store Live!	1	JIMMY THACKERY AND TAB BENOIT	Whiskey Store Live!	1	JIMMY THACKERY AND TAB BENOIT
15	15	JIMI HENDRIX	Martin Scorsese Presents The Blues: Jimi Hendrix	1	JIMI HENDRIX	Martin Scorsese Presents The Blues: Jimi Hendrix	1	JIMI HENDRIX

# Billboard TOP REGGAE ALBUMS

LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan
1	1	SOUNDTRACK	NUMBER 1	5 Weeks At Number 1	1	SOUNDTRACK	NUMBER 1	5 Weeks At Number 1
2	2	SEAN PAUL	Dutty Rock	1	SEAN PAUL	Dutty Rock	1	SEAN PAUL
3	3	ELPHANT MAN	Good 2 Go	1	ELPHANT MAN	Good 2 Go	1	ELPHANT MAN
4	4	VARIOUS ARTISTS	Strictly: The Best Volume 3	1	VARIOUS ARTISTS	Strictly: The Best Volume 3	1	VARIOUS ARTISTS
5	5	VARIOUS ARTISTS	Reggae Gold 2004	1	VARIOUS ARTISTS	Reggae Gold 2004	1	VARIOUS ARTISTS
6	6	VARIOUS ARTISTS	Red Star Sounds Presents Def Jamaica	1	VARIOUS ARTISTS	Red Star Sounds Presents Def Jamaica	1	VARIOUS ARTISTS
7	7	ZIGGY MARLEY	Power 10 Presents: Dancehall Nite April 2004 Reggae V Reggae	1	ZIGGY MARLEY	Power 10 Presents: Dancehall Nite April 2004 Reggae V Reggae	1	ZIGGY MARLEY
8	8	WAYNE WUNDER	No Holding Back	1	WAYNE WUNDER	No Holding Back	1	WAYNE WUNDER
9	9	VARIOUS ARTISTS	Putumayo Presents: World Reggae	1	VARIOUS ARTISTS	Putumayo Presents: World Reggae	1	VARIOUS ARTISTS
10	10	BOB MARLEY AND THE WAILERS	Bob Marley & The Wailers Live At The Ritz	1	BOB MARLEY AND THE WAILERS	Bob Marley & The Wailers Live At The Ritz	1	BOB MARLEY AND THE WAILERS
11	11	BERES HAMMOND	The Ultimate Collection: Beres Hammond - Can't Stop A Man From	1	BERES HAMMOND	The Ultimate Collection: Beres Hammond - Can't Stop A Man From	1	BERES HAMMOND
12	12	VARIOUS ARTISTS	Strictly: The Best Volume 3	1	VARIOUS ARTISTS	Strictly: The Best Volume 3	1	VARIOUS ARTISTS
13	13	SHAZLA	Da Real Thing	1	SHAZLA	Da Real Thing	1	SHAZLA
14	14	SHAGGY	Lucky Day	1	SHAGGY	Lucky Day	1	SHAGGY

# Billboard TOP WORLD ALBUMS

LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan
1	1	SOUNDTRACK	NUMBER 1	2 Weeks At Number 1	1	SOUNDTRACK	NUMBER 1	2 Weeks At Number 1
2	2	VARIOUS ARTISTS	Celtic Circle	1	VARIOUS ARTISTS	Celtic Circle	1	VARIOUS ARTISTS
3	3	GREAT BIG SEA	Something Beautiful	1	GREAT BIG SEA	Something Beautiful	1	GREAT BIG SEA
4	4	DANIEL O'DONNELL	Danielle In Blue Jeans	1	DANIEL O'DONNELL	Danielle In Blue Jeans	1	DANIEL O'DONNELL
5	5	DANIEL O'DONNELL	Celtic Duels: Songs Of Inspiration / Beliefs	1	DANIEL O'DONNELL	Celtic Duels: Songs Of Inspiration / Beliefs	1	DANIEL O'DONNELL
6	6	DANIEL O'DONNELL	Greatest Hits	1	DANIEL O'DONNELL	Greatest Hits	1	DANIEL O'DONNELL
7	7	LADYSMITH BLACK MAMBAZO	Arise Your Spirit Higher: Wayanaka	1	LADYSMITH BLACK MAMBAZO	Arise Your Spirit Higher: Wayanaka	1	LADYSMITH BLACK MAMBAZO
8	8	DANIEL O'DONNELL	The Daniel O'Donnell Show	1	DANIEL O'DONNELL	The Daniel O'Donnell Show	1	DANIEL O'DONNELL
9	9	MOTIA BRENNAN	Ten Horizons	1	MOTIA BRENNAN	Ten Horizons	1	MOTIA BRENNAN
10	10	CLANNAD	In A Lifetime: The Best Of Clannad	1	CLANNAD	In A Lifetime: The Best Of Clannad	1	CLANNAD
11	11	KEALPI REICHEL	Kealpi's Music	1	KEALPI REICHEL	Kealpi's Music	1	KEALPI REICHEL
12	12	THE CHEFTAINS	Further Down The Old Plank Road	1	THE CHEFTAINS	Further Down The Old Plank Road	1	THE CHEFTAINS
13	13	SOUNDTRACK	Beard It Like Beckham	1	SOUNDTRACK	Beard It Like Beckham	1	SOUNDTRACK
14	14	THE COUNTDOWN SINGERS	20 Irish Sing-Along Favorites	1	THE COUNTDOWN SINGERS	20 Irish Sing-Along Favorites	1	THE COUNTDOWN SINGERS
15	15	VARIOUS ARTISTS	Putumayo Presents: Sahara Lounge	1	VARIOUS ARTISTS	Putumayo Presents: Sahara Lounge	1	VARIOUS ARTISTS

# Billboard TOP CHRISTIAN ALBUMS

LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan
1	1	SOUNDTRACK	NUMBER 1	3 Weeks At Number 1	1	SOUNDTRACK	NUMBER 1	3 Weeks At Number 1
2	2	VARIOUS ARTISTS	WOW Worship: Live!	1	VARIOUS ARTISTS	WOW Worship: Live!	1	VARIOUS ARTISTS
3	3	SWITCHFOOT	The Beautiful Lament	1	SWITCHFOOT	The Beautiful Lament	1	SWITCHFOOT
4	4	CASTING CROWNS	Castles In The Sky	1	CASTING CROWNS	Castles In The Sky	1	CASTING CROWNS
5	5	BILL GATHER	Bill Gather's All Time Favorite Hymnworship Songs And Performances Volume 1	1	BILL GATHER	Bill Gather's All Time Favorite Hymnworship Songs And Performances Volume 1	1	BILL GATHER
6	6	JEREMY CAMP	Jeremy Camp	1	JEREMY CAMP	Jeremy Camp	1	JEREMY CAMP
7	7	AVALLON	Avallion	1	AVALLON	Avallion	1	AVALLON
8	8	VARIOUS ARTISTS	WOW Worship: Live!	1	VARIOUS ARTISTS	WOW Worship: Live!	1	VARIOUS ARTISTS
9	9	KUTLESS	Kutless	1	KUTLESS	Kutless	1	KUTLESS
10	10	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS
11	11	CECE WINANS	CECE Winans	1	CECE WINANS	CECE Winans	1	CECE WINANS
12	12	THIRD DAY	Offerings: All I Have To Give	1	THIRD DAY	Offerings: All I Have To Give	1	THIRD DAY
13	13	VARIOUS ARTISTS	Absolute Worship	1	VARIOUS ARTISTS	Absolute Worship	1	VARIOUS ARTISTS
14	14	VARIOUS ARTISTS	WOW Worship: Live!	1	VARIOUS ARTISTS	WOW Worship: Live!	1	VARIOUS ARTISTS
15	15	PASSION WORSHIP BAND	Passion: Hymns Ancient And Modern	1	PASSION WORSHIP BAND	Passion: Hymns Ancient And Modern	1	PASSION WORSHIP BAND
16	16	STACIE ORRICO	Stacie Orrico	1	STACIE ORRICO	Stacie Orrico	1	STACIE ORRICO
17	17	MARK LOWERY	Mark Lowery	1	MARK LOWERY	Mark Lowery	1	MARK LOWERY
18	18	RANDY TRAVIS	Randy Travis	1	RANDY TRAVIS	Randy Travis	1	RANDY TRAVIS
19	19	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS
20	20	MICHAEL W. SMITH	Michael W. Smith	1	MICHAEL W. SMITH	Michael W. Smith	1	MICHAEL W. SMITH
21	21	JEREMY CAMP	Jeremy Camp	1	JEREMY CAMP	Jeremy Camp	1	JEREMY CAMP
22	22	ROBERT RANDOLPH & THE FAMILY BAND	Robert Randolph & The Family Band	1	ROBERT RANDOLPH & THE FAMILY BAND	Robert Randolph & The Family Band	1	ROBERT RANDOLPH & THE FAMILY BAND
23	23	NEWMEN	Newmen	1	NEWMEN	Newmen	1	NEWMEN
24	24	REBECCA ST. JAMES	Rebecca St. James	1	REBECCA ST. JAMES	Rebecca St. James	1	REBECCA ST. JAMES
25	25	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS
26	26	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS
27	27	P.O.D.	P.O.D.	1	P.O.D.	P.O.D.	1	P.O.D.
28	28	BYRON CAGE	Byron Cage	1	BYRON CAGE	Byron Cage	1	BYRON CAGE
29	29	MERCYME	MercyMe	1	MERCYME	MercyMe	1	MERCYME
30	30	TREE66	Tree66	1	TREE66	Tree66	1	TREE66
31	31	OUT OF EDEN	Out Of Eden	1	OUT OF EDEN	Out Of Eden	1	OUT OF EDEN
32	32	CHRIS RICE	Chris Rice	1	CHRIS RICE	Chris Rice	1	CHRIS RICE
33	33	SMOKIE NORFUL	Smokie Norful	1	SMOKIE NORFUL	Smokie Norful	1	SMOKIE NORFUL
34	34	DAVID PHILLIPS	David Phillips	1	DAVID PHILLIPS	David Phillips	1	DAVID PHILLIPS
35	35	SMOKIE NORFUL	Smokie Norful	1	SMOKIE NORFUL	Smokie Norful	1	SMOKIE NORFUL
36	36	JARL OF CLAY	Jarl Of Clay	1	JARL OF CLAY	Jarl Of Clay	1	JARL OF CLAY
37	37	BARLOWGIRL	BarlowGirl	1	BARLOWGIRL	BarlowGirl	1	BARLOWGIRL
38	38	VARIOUS ARTISTS	Worship: A Total Worship Experience	1	VARIOUS ARTISTS	Worship: A Total Worship Experience	1	VARIOUS ARTISTS

# Billboard TOP GOSPEL ALBUMS

LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan	WEEKS ON CHART	ARTIST	ALBUM	NIelsen SoundScan
1	1	VARIOUS ARTISTS	WOW Gospel 2004	1	VARIOUS ARTISTS	WOW Gospel 2004	1	VARIOUS ARTISTS
2	2	SOUNDTRACK	The Fighting Temptations	1	SOUNDTRACK	The Fighting Temptations	1	SOUNDTRACK
3	3	CECE WINANS	Cece Winans	1	CECE WINANS	Cece Winans	1	CECE WINANS
4	4	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS
5	5	BYRON CAGE	Byron Cage	1	BYRON CAGE	Byron Cage	1	BYRON CAGE
6	6	SMOKIE NORFUL	Smokie Norful	1	SMOKIE NORFUL	Smokie Norful	1	SMOKIE NORFUL
7	7	YVETTE WINANS	Yvette Winans	1	YVETTE WINANS	Yvette Winans	1	YVETTE WINANS
8	8	SMOKIE NORFUL	Smokie Norful	1	SMOKIE NORFUL	Smokie Norful	1	SMOKIE NORFUL
9	9	MICHELLE WILLIAMS	Michelle Williams	1	MICHELLE WILLIAMS	Michelle Williams	1	MICHELLE WILLIAMS
10	10	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS
11	11	MARTHA MUNIZ	Martha Muniz	1	MARTHA MUNIZ	Martha Muniz	1	MARTHA MUNIZ
12	12	DONNIE MCKLURKIN	Donnie McClurkin	1	DONNIE MCKLURKIN	Donnie McClurkin	1	DONNIE MCKLURKIN
13	13	NEW DIRECTION	New Direction	1	NEW DIRECTION	New Direction	1	NEW DIRECTION
14	14	RIZEN	Rizen	1	RIZEN	Rizen	1	RIZEN
15	15	VICKI YOHE	Vicki Yohe	1	VICKI YOHE	Vicki Yohe	1	VICKI YOHE
16	16	DETTRICK HADDOM	Dettrick Hadom	1	DETTRICK HADDOM	Dettrick Hadom	1	DETTRICK HADDOM
17	17	BISHOP PAUL & MORTON & THE FORCE MASS CHOIR	Bishop Paul & Morton & The Force Mass Choir	1	BISHOP PAUL & MORTON & THE FORCE MASS CHOIR	Bishop Paul & Morton & The Force Mass Choir	1	BISHOP PAUL & MORTON & THE FORCE MASS CHOIR
18	18	MARVIN SAPP	Marvin Sapp	1	MARVIN SAPP	Marvin Sapp	1	MARVIN SAPP
19	19	KAREN CLARK SHEARD	Karen Clark Sheard	1	KAREN CLARK SHEARD	Karen Clark Sheard	1	KAREN CLARK SHEARD
20	20	RAMTAY	Ramtay	1	RAMTAY	Ramtay	1	RAMTAY
21	21	THE BROOKLYN TABERNACLE CHORUS	The Brooklyn Tabernacle Chorus	1	THE BROOKLYN TABERNACLE CHORUS	The Brooklyn Tabernacle Chorus	1	THE BROOKLYN TABERNACLE CHORUS
22	22	LADYSMITH BLACK MAMBAZO	Ladysmith Black Mambazo	1	LADYSMITH BLACK MAMBAZO	Ladysmith Black Mambazo	1	LADYSMITH BLACK MAMBAZO
23	23	FRED HAMMOND	Fred Hammond	1	FRED HAMMOND	Fred Hammond	1	FRED HAMMOND
24	24	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHORUS	Hezekiah Walker & The Love Fellowship Crusade Chorus	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHORUS	Hezekiah Walker & The Love Fellowship Crusade Chorus	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHORUS
25	25	LEE WILLIAMS AND THE SPIRITUAL GCS	Lee Williams And The Spiritual GCS	1	LEE WILLIAMS AND THE SPIRITUAL GCS	Lee Williams And The Spiritual GCS	1	LEE WILLIAMS AND THE SPIRITUAL GCS
26	26	TONY HIBBERT	Tony Hibbert	1	TONY HIBBERT	Tony Hibbert	1	TONY HIBBERT
27	27	SHIRLEY CAESAR	Shirley Caesar	1	SHIRLEY CAESAR	Shirley Caesar	1	SHIRLEY CAESAR
28	28	SHIRLEY CAESAR	Shirley Caesar	1	SHIRLEY CAESAR	Shirley Caesar	1	SHIRLEY CAESAR
29	29	MARY MARY	Mary Mary	1	MARY MARY	Mary Mary	1	MARY MARY
30	30	TACHINA DANIELLE	Tachina Danielle	1	TACHINA DANIELLE	Tachina Danielle	1	TACHINA DANIELLE
31	31	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	VARIOUS ARTISTS
32	32	EDDIE RUTH BRADDO	Eddie Ruth Braddo	1	EDDIE RUTH BRADDO	Eddie Ruth Braddo	1	EDDIE RUTH BRADDO
33	33	DOLORE LAWRENCE & THE TRICITY SINGERS	Dolore Lawrence & The Tricity Singers	1	DOLORE LAWRENCE & THE TRICITY SINGERS	Dolore Lawrence & The Tricity Singers	1	DOLORE LAWRENCE & THE TRICITY SINGERS
34	34	JOHNNY MOW	Johnny Mow	1	JOHNNY MOW	Johnny Mow	1	JOHNNY MOW
35	35	TURKS & CAICOS MASS CHOIR	Turks & Caicos Mass Choir	1	TURKS & CAICOS MASS CHOIR	Turks & Caicos Mass Choir	1	TURKS & CAICOS MASS CHOIR
36	36	SHARRON DENN	Sharron Denn	1	SHARRON DENN	Sharron Denn	1	SHARRON DENN
37	37	THE WILLIAMS BROTHERS	The Williams Brothers	1	THE WILLIAMS BROTHERS	The Williams Brothers	1	THE WILLIAMS BROTHERS
38	38	RICHARD SMALLWOOD	Richard Smallwood	1	RICHARD SMALLWOOD	Richard Smallwood	1	RICHARD SMALLWOOD
39	39	LUTHER BARNES & THE SUNSET JUBILARES	Luther Barnes & The Sunset Jubilaires	1	LUTHER BARNES & THE SUNSET JUBILARES	Luther Barnes & The Sunset Jubilaires	1	LUTHER BARNES & THE SUNSET JUBILARES
40	40	NATHALIE WILSON	Nathalie Wilson	1	NATHALIE WILSON	Nathalie Wilson	1	NATHALIE WILSON









LAST WEEK	THIS WEEK	TITLE	ARTIST (IMPORT, PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMPORT, PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMPORT, PROMOTION LABEL)
1	1	Yeah!	Usher (Jive)	1	1	Through The Wire	Public Enemy (Jive)	1	1	Gimme Over (Fiji)	Blackstreet (Jive)
2	2	Oce Call Away	Oce (Jive)	18	18	Where We Want To Go	Blackstreet (Jive)	56	56	Sweet Southern Comfort	Blackstreet (Jive)
3	3	Tiggy	Tiggy (Jive)	28	28	I I Ain't Got You	Blackstreet (Jive)	57	57	Murphy	Blackstreet (Jive)
4	4	Spice Up Your Life	Spice Girls (Jive)	29	29	Frank A Look	Blackstreet (Jive)	45	45	In My Daughter's Eyes	Blackstreet (Jive)
5	5	Spice Up Your Life	Spice Girls (Jive)	29	29	It's My Life	Blackstreet (Jive)	55	55	Megamix	Blackstreet (Jive)
6	6	Spice Up Your Life	Spice Girls (Jive)	26	26	It's My Life	Blackstreet (Jive)	42	42	The Reason	Blackstreet (Jive)
7	7	Slow Jam	Blackstreet (Jive)	31	31	Butter Me Up	Blackstreet (Jive)	51	51	Hot Man	Blackstreet (Jive)
8	8	Get Off Your Shoulder	Blackstreet (Jive)	42	42	When The Sea Goes Down	Blackstreet (Jive)	58	58	Overnight Celebrity	Blackstreet (Jive)
9	9	The Way You Move	Blackstreet (Jive)	47	47	Are You Gonna Be My Girl	Blackstreet (Jive)	59	59	Fallin' On Me	Blackstreet (Jive)
10	10	My Immortal	Blackstreet (Jive)	44	44	100 Years	Blackstreet (Jive)	60	60	Letters From Home	Blackstreet (Jive)
11	11	Toxic	Blackstreet (Jive)	43	43	My American Soldier	Blackstreet (Jive)	61	61	Bounce	Blackstreet (Jive)
12	12	I Don't Wanna Know	Blackstreet (Jive)	75	75	My Band	Blackstreet (Jive)	62	62	F.U.R.B.	Blackstreet (Jive)
13	13	This Love	Blackstreet (Jive)	74	74	Weech The Wind Blow By	Blackstreet (Jive)	63	63	Don't Oute	Blackstreet (Jive)
14	14	The First Cut Is The Deepest	Blackstreet (Jive)	39	39	I Cry I Walk	Blackstreet (Jive)	64	64	Naughty Girl	Blackstreet (Jive)
15	15	Hey Y!	Blackstreet (Jive)	36	36	Little Monkeys	Blackstreet (Jive)	70	70	I Miss You	Blackstreet (Jive)
16	16	With You	Blackstreet (Jive)	40	40	Red Red Mind	Blackstreet (Jive)	83	83	One Touch Your Love	Blackstreet (Jive)
17	17	Wanna Get To Know You	Blackstreet (Jive)	30	30	You Don't Know My Name	Blackstreet (Jive)	68	68	Figured You Out	Blackstreet (Jive)
18	18	Numb	Blackstreet (Jive)	43	43	No Better Love	Blackstreet (Jive)	71	71	Naughty Girl	Blackstreet (Jive)
19	19	Myself And I	Blackstreet (Jive)	46	46	You I Think Of Me	Blackstreet (Jive)	52	52	I Love You This Much	Blackstreet (Jive)
20	20	Señor Shaka	Blackstreet (Jive)	40	40	Come Close	Blackstreet (Jive)	69	69	I Remi Everything About You	Blackstreet (Jive)
21	21	I'll Be In Love With You	Blackstreet (Jive)	44	44	Remember When	Blackstreet (Jive)	73	73	Sorry About You	Blackstreet (Jive)
22	22	Something	Blackstreet (Jive)	41	41	All Falls Down	Blackstreet (Jive)	72	72	Disappearing	Blackstreet (Jive)
23	23	Turn	Blackstreet (Jive)	49	49	Perfect	Blackstreet (Jive)	68	68	In My Life	Blackstreet (Jive)
24	24	I'm Still In Love With You	Blackstreet (Jive)	48	48	Unwell	Blackstreet (Jive)	74	74	Turn Me Up	Blackstreet (Jive)
25	25	White Flag	Blackstreet (Jive)	41	41	Sugar Sugar	Blackstreet (Jive)	59	59	I'm Really Hot	Blackstreet (Jive)

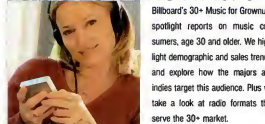
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**Billboard**  
SPECIALS

## MUSIC FOR GROWNUPS



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issue date: april 24 • ad close: march 30

Aki Kaneko 323.525.2299 • akaneko@billboard.com

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Billboard's inaugural Praise & Worship spotlight focuses on the praise and worship music scene, including key independent labels and the growing impact of major labels and core artists. We will examine label brands and series and how they are marketed to consumers and also take a look at touring and conferences driven by the music.

issue date: april 24 • ad close: march 30

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## UPCOMING SPECIALS

LATIN MUSIC QUARTERLY #1 issue date: May 1 • ad close: April 6

HANK WILLIAMS JR. issue date: May 1 • ad close: April 6

DVD-AUDIO & SACD issue date: May 1 • ad close: April 6

VP RECORDS 25TH ANNIV. issue date: May 8 • ad close: April 13

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Nielson Broadcast Data Systems				Nielson SoundScan				THIS WEEK				LAST WEEK				THIS WEEK				LAST WEEK			
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# States Could Become Next Battleground Vs. P2Ps

BY BILL HOLLAND

WASHINGTON, D.C.—The battle against unauthorized file sharing could be moving from the federal courts to the states, where peer-to-peer services would face the formidable task of defending themselves on multiple fronts.

A draft letter from the National Assn. of Attorneys General (NAG) to P2P companies indicates that state law-enforcement officials might pick the alleged role of file sharing in the spread of pornography, computer viruses and identity theft, as well as copyright infringement.

Echoing testimony on Capitol Hill by the Recording Industry Assn. of America (RIAA), the letter accuses the companies of facilitating activities that put the public at risk.

"We write to express our growing concern over the risks posed to consumers in our states from the use of [certain] companies' peer-to-peer (P2P) file-sharing software and

your firm's inadequate response to those risks," said the draft, which was leaked to the press during the March 13-14 weekend.

The draft continued: "As the chief law enforcement officers and primary consumer advocates at your state, we share a unique responsibility to ensure our laws are respected and our consumers are informed about and protected from dangerous products and services."

A leading member of the House of Representatives tells *Billboard* he is happy that the attorneys general are poised to look at P2P concerns.

"They will be valuable allies in protecting the privacy and security of P2P users against violations by the distributors of that software," Rep. Howard Berman, D-Calif., says.

"State AGs have often delivered for consumers what the federal government would not," says Chris Murray, legislative counsel for the Systems Union.

He adds, "If a company is big

enough to do business in the 50 states and threatens the well-being of consumers, then state-by-state lawsuits are an effective tool."

## NAG SMOKES BIG TOBACCO

NAG won an impressive legal victory in 1998, when its lawsuits against U.S. tobacco companies on behalf of consumers resulted in a \$206 billion settlement, plus additional annual payments to anti-smoking groups.

In 2002, attorneys general in 41 states and three U.S. commonwealths negotiated a \$143 million settlement of price-fixing charges against the five major U.S. record distributors, as well as retailers Trans World Entertainment, Tower Records and Musicland Stores. Although the companies never admitted any wrongdoing, they ponied up the money for consumer cash paybacks and free CDs (*Billboard*, Oct. 12, 2002).

Recently, NAG president Bill Lockyer, the second-term California attorney general, and his fellow AGs have

been focusing some of their efforts on the dimly lit crossroads of high tech and crime.

To date, the P2P services have been the target of legal actions by the RIAA, based on authority granted by Congress in the Digital Millennium Copyright Act of 1998.

## SHARING THEIR RESPONSE

An organization representing several P2P services fired a pre-emptive strike against the NAG draft.

In a written response to NAG, Adam Eisgrau, executive director of P2P United, the D.C.-based public relations/lobbying group representing Morpheus, Blustar and four other P2P services, claims the draft is full of "misinformation" and requests that P2P United be given a chance to tell its side of the story.

P2P United also was quick to point out that the leaked e-mail of the NAG letter indicates that the draft was prepared with the involvement of Vans Stevenson, senior VP of state legisla-

tive affairs for the Motion Picture Assn. of America.

It is common in public policy disputes for trade groups to submit such drafts to regulators and members of Congress. These are often written in the voice of the government. Policy-makers sit through such drafts, study conflicting opinions and come up with their own letter.

A Lockyer spokesman tells *Billboard* that the draft was not an official NAG letter and does not yet constitute a formal warning shot.

"There is no letter on which to comment," spokesman Tom Dressler says of the leaked draft. "No letter has been sent. But it's no news that the attorney general is concerned about certain issues connected with peer-to-peer services: kids being exposed to pornography, to copyright infringement and [the possibility of] identity theft. He's expressed those concerns before, and he's shared those concerns with his colleagues across the country."

## P2P

Continued from page 1

of the timetable. "I think you'll see both [reformed] P2P networks and new P2P networks," he says.

Details are limited on which companies have an eye on the legitimate market. Nor is it clear what the business model of a legal P2P offering would be.

This much is known: The key to every commercial P2P distribution scheme is the inclusion of content-filtering technology.

Filtering will play an integral role, says Vance Ikezoe, CEO of Los Gatos, Calif.-based Audible Magic, a specialist in the field.

Filtering technologies are intended to keep uncensored files out of P2P environments, track content consumption on the network and facilitate transactions.

The buzz surrounding filtering centers on two companies: Audible Magic and Napster. Since Napster's startup from Napster creator Shawn Fanning.

Sony Music chairman CMJ Andrew Lack cited both in a February speech at the National Academy of Recording Arts and Sciences' Entertainment Law Initiative luncheon in Los Angeles.

Sony's Mack has been making the rounds on Capitol Hill with the Recording Industry Assn. of America (RIAA), showcasing a technology designed to identify and block the distribution of files that run afoul of legal copyrights. Sony has yet to launch, but the company is quietly demonstrating a similar solution to the major labels and others.

Snapco officials did not return calls for comment.

Those familiar with Snapco say it also has a transaction engine. That indicates that Snapco would block illegal content on a P2P network but simultaneously give users an opportunity to

acquire the content legally.

Ikezoze says Audible Magic is also exploring transaction capabilities.

"You can easily envision [using the technology] to sell consumers legitimate content or other services," he says.

## DIFFERENT STRONES

Not all potential business models for P2P networks require the consumer to pay for music files.

Commercial P2P ideas under consideration range from free, sponsored services to more traditional pay-per-download and subscription models, label sources say.

But before the labels sign on for any commercial P2P concept, P2P network operators first need to agree to rid their systems of uncensored content.

Major-label sources say they are not interested in allowing their content to be sold through P2P networks unless the operators enforce filtering of uncensored content and flood their services with commercial files.

P2P operators—enrolled in copyright infringement lawsuits with the recording industry—have long held that they cannot control the flow of content through their networks. The argument is a key component in their defense.

P2P operators are also talking at suggestions that they build filtering technology into their systems.

The operators are concerned that such moves are the precursor to a legislative push by the entertainment industry to require P2P networks to use filtering technologies.

Adam Eisgrau, executive director of P2P United, the Washington, D.C.-based public relations/lobbying group representing Morpheus, Blustar and four other services, sent letters on March 10 to the heads of all five major labels, RIAA chairman David Byrne and Audible Magic's Ikezoe, calling for independent testing of Audible Magic technology.

"Audible Magic is showing everybody besides the people who know better,"

says Wayne Rosso, CEO of Optisport, which operates Blustar.

Rosso and others contend that filtering technologies can be bypassed. They also maintain that filtering changes the nature of decentralized P2P systems.

In his letter, Eisgrau called on Audible Magic to "stop misleading the public and policy-makers by characterizing your 'fingerprinting' software as a filter as if it might simply be installed... without the forced and fundamental redesign of decentralized peer-to-peer programs."

Kosso says the labels' interest in filtering comes as they face an uncertain fate in trying to overturn a federal court ruling last year in Los Angeles that operators of P2P networks are not

responsible for the actions of users of file-sharing technology. The case, part of an RIAA-led copyright infringement suit against StreamCast Networks and Grokster, is under review by the U.S. 9th Circuit Court of Appeals of California.

The labels and Audible Magic are adamant that filtering can work in a P2P environment.

"Legitimate peer-to-peer systems are possible today," Sony Music Entertainment chief technology officer Phil Wiser says. "It really just comes down to whether these services are truly interested in going legitimate and are willing to implement a solution that does that."

That's why Wiser and others see a commercial opportunity for companies

that offer a P2P network using filtering technology.

"You really need an in-the-application solution, which does require the peer-to-peer service to implement the technology," Wiser says.

"The longer they resist," he continues, "the more there is an opportunity for somebody else to come in and create a legitimate peer-to-peer service that competes with them."

The important thing is that someone makes the first move, according to Ted Cohen, senior VP of digital development and distribution for EMI Music.

"Coming up with a monetized peer-to-peer system is to everyone's benefit," he says.

## Privacy

Continued from page 7

piracy and a better understanding, and respect, for copyright."

Alison Wenham, chairman of trade body the Assn. of Independent Music, says: "This is very important, as the remit is huge and points to the fact that the government [has] realized 'copyright' is not just a boring word we all harp on about—it's the building in which we all live."

Intellectual property issues are dealt with by many different departments, such as the Department of Trade and Industry (DTI), the Department for Culture, Media and Sport (DCMS), the Exchequer or the Foreign Office.

The forum, led jointly by the DTI and the DCMS, aims at better coordination among all departments.

"We've long been arguing for this," says Andrew Yates, outgoing director general of music trade body the British Phonographic

Industry (see story, page 56). "This will be the place to reconcile the different points of view and act more efficiently."

Yates sees the initiative as a sign that governments throughout the European Union are treating the intellectual property issue more seriously.

"There's such a creative history in Europe that there is a need to allow people to live from their creativity," he says. "Governments can provide a framework for creativity to thrive."

## INTERNATIONAL EFFORT NEEDED

In Mumbai, Jewell highlighted the need for joint international efforts to stop piracy and discussed the opportunities and threats facing the global creative community.

"Intellectual property is a global issue, and we will only be able to tackle it by working together," she said.

She also called on creative industries to better engage and inform the consumer.

"Piracy threatens the very future

of creativity in our world," she said. "Without profits, there can be no investment in new talent. And without copyright income, there is no incentive for new talent to develop."

"We have to get the consumer on our side," she added. "The threat of intellectual property rights is not a victimless crime. But that is often how it is portrayed."

According to the DCMS, creative industries are estimated to contribute more than 8% to Britain's gross domestic product. Piracy cut the U.K. industry nearly £10 billion (\$18.1 billion) in 2002, more than £700 million (\$126 million) of which affected the music industry directly, according to the Alliance Against Goudding & Piracy, a cross-industry trade body.

The alliance estimates that in 2002, intellectual property crime cost the British government the equivalent of approximately £1.7 billion (\$3.1 billion) in lost value-added tax and taxes.

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# Jackson

Continued from page 1

cast of the Super Bowl.

Jackson has kept a low profile since the incident. Other than an interview in *Rolling Stone*, her only public response to date has been a taped apology serviced to TV news outlets.

Some observers say that's the right approach.

"You make your first statement and move forward with nothing more to say," contends an entertainment attorney Erin Snyder, a partner with Los Angeles-based Manatt, Phelps and Phillips.

"Scandal in pop is not new, and this album is extremely strong," BET senior VP of music programming Stephen Hill adds. "Jerry Lee Lewis and others have proved that if the music is strong, people will buy."

But not everyone agrees that Jackson has handled the situation correctly.

Image specialist Ann Stephenson says the incident is not a "career buster" for Jackson but contends "there has been way too slow an uptake by her handlers."

"They don't seem to be doing anything proactive [and are] still answering the same questions and trying to explain the incident," adds Stephenson, CEO of New Jersey-based communications and image consulting firm the Stephenson Group. "Janet has to take control and manage her image."

Jackson declined to comment for this story. Her manager, Lindsay Scott of L.A.-based Lindsay Scott Management, referred calls to Jackson's PR representative, Stephen Huvane. The L.A.-based Huvane says his client "always keeps a low profile."

"Personally, she's not comfortable with being Janet in public," he says. "When she's performing, that's a different thing. We always planned that when the album came out, we would do the proper promotion."

With the album's release fast approaching, Jackson is re-emerging. She

will be honored March 20 for lifetime achievement at the 18th annual Soul Train Music Awards in Los Angeles.

That appearance will be followed March 29 by a guest turn on "Late Show With David Letterman," a March 31 interview and live performance—with a five-second delay—on "Good Morning America," and an April 1 appearance as special performer on "Saturday Night Live."

Huvane says Jackson and her team have been in talks with these TV shows for months. "It's all part of the promotion strategy," he says.

He adds that Jackson was not imposed upon by restrictions to "start" in terms of addressing the Super Bowl debacle during her show. "That hasn't been discussed," Huvane says.

## ONE MISTAKE ALLOWED

Media and PR professionals concur that a celebrity is generally allowed one error of judgment along the lines of Jackson's nationally televised breast baring. That's especially true if the star's career has been scandal-free.

"Jackson embodies grace, style and integrity," publicist Marvet Britto says. "She has never been known as a bad person." Britto, head of New York-based Britto Agency, represents Seal, actress Kim Cattrall and basketball player Latrell Sprewell, among others. Britto describes Jackson's videotaped apology as "impersonal." "She has never been an impersonal artist, so it made it seem like she was guilty of something, and she wasn't. I would have had her and Timberlake apologizing side by side right from the beginning, since they performed side by side. Otherwise, it made the whole [apology] seem calculated and contrived."

In a cover story for the April issue of *Ebony*, Jackson says of the apology, "I probably should have done it live. But I was nervous, and I was nervous the time that I needed to just get it done. It is what it is. And it will pass, and I'm fine with it."

That interview precedes forthcoming appearances on the covers of *Upscale* and *Essence* magazines.

Britto believes Jackson should be

even more visible.

"There has been no setup for this album," she says. "If the label is capitalizing on the incident's momentum and the increased attention Jackson is getting, that's smart. But setting up a record the right way is smarter. She should be on the cover of all major music magazines right now."

The incident is simply displaced on the cover of "Damita Jo." She is bare from the waist up, with her arms strategically covering her chest.

The cover photo already has drawn substantial media attention, although it is no more provocative than her image on previous albums "All for You" and "Janet."

Beyond all the criticism, the incident has cost Jackson the starring role in



ABC's *Lena Home* biopic.

"I thought the Super Bowl talk would die down by the time the album's release date came," says an R&B music buyer at a major retail chain. "But you have the [Federal Communications Commission, Clear Channel, Howard Stern—all going back to that incident. And some people may feel the cover is rubbing people's faces in it."

Huvane points out, however, that the shoot for the cover was done before the controversy erupted.

Jackson can bank on receiving wide-spread coverage through her upcoming TV appearances.

"Going on 'Saturday Night Live,' Leno or Letterman is very smart," attorney Snyder says. "It helps defuse the situation and put it into context

against the more important things that are happening in the world. The press wants to make this incident into something that's not."

Courtney Barnes, head of Los Angeles-based PR firm the Courtney Barnes Group, agrees that Jackson is leading in the right direction.

"Among television shows, the only two that people can look to on a regular basis are the seven sales halftimes are 'Saturday Night Live' and 'The Oprah Winfrey Show.'"

## VIRGIN'S PLAN

As if it was not enough to deal with the Super Bowl fallout, Virgin's marketing plans were also affected by Jackson's changes to the new album.

"Because she is a perfectionist, this thing went down to the wire," Virgin executive VP Lionel Ridenour says. "So we've built [the campaign] to the set of the new albums we had. For the next 30 days, it's going to be Janet's world in terms of the media."

The campaign got off to an unforeseen start when pop radio jumped on the track "Just a While" immediately after the Super Bowl.

According to Ridenour, that track "was never intended to be the single. It got leaked, and afterward we couldn't pull pop [radio] off of it."

But the song lost momentum and never got past 45 on *The Billboard Hot 100*. Part of the problem was the lack of a video for U.S. outlets, although Virgin did release a video in Europe.

"The song did not strike a chord with the masses," says Rico Brooks, Atlanta district manager for the Peermusic Group.

For the second single, Virgin chose to target Jackson's core R&B audience with "I Want You," a track produced by hot R&B pop commodity Kanye West.

"I Want You" has yet to dent the Hot 100 but has shown strength on the Hot R&B/Hip-Hop Singles & Tracks chart, where it climbs to No. 29 this issue, in its fourth week on the list.

## THE TV PART OF THE PUSH

BET is expected to play a big part in pushing "I Want You" further up the

chart. The network premiered a clip for the single March 16 on its "Access Granted" program.

"Janet's appearance airing 'About a Boy'... Janet," a pre-taped interview which Jackson talks only about her music and life inspirations. That will be followed by an appearance March 30 on BET's "106 & Park."

Producing Viacom channel MTV, which produced the Super Bowl halftime show and disavowed any preteletcast knowledge of the breast-baring stunt, also plans to run the video once it is "submitted and goes through the proper channels," a spokeswoman says.

That album, the 2001 release "Control," was the first of her new single. "Since so much of Janet's appeal is visual, I look forward to this song getting a boost when the video kicks in," he says.

Still, an R&B buyer for a major retail chain remains "skeptical" about the new albums. "Usually, I have a record, you say, 'There's that smash ballad, that smash R&B or club track.' I've lowered my estimate. We're supporting this album as a superstar act but not as heavily as we did the last one."

That album, the 2001 release "Control," sold 3 million units, according to Nielsen SoundScan.

Sources predict that "Damita Jo"—which takes its title from Jackson's middle name—will sell around 200,000 copies its first week.

The label also is targeting international markets for the new album. Jackson recently wrapped a promotional visit to France and the United Kingdom, and subsequent visits to Europe, Japan and Australia are being planned.

Observers generally feel that her audiences will not be affected by the televised incident.

Which brings us back to the question of how the Super Bowl brouhaha will affect U.S. sales.

"I'm surprised if anyone's decision to buy the album was changed by what happened [at the Super Bowl]," BET's Hill says.

Brooks adds, "Virgin has what every label dreams of in terms of publicity. It's up to them to spin that publicity into sales."

# Vintage T's

Continued from page 1

artists' latest merchandise, Trunk prides itself on being retro. The vast majority of the shirts and T-shirts date from the 1960s, 1970s and 1980s.

Because Trunk T-shirts are considered collector's items, they carry high-end prices tags to match. Most Trunk T-shirts have retail prices of \$75 to \$200. Some retailers sell the most in-demand Trunk items for up to \$300.

Trunk's limited-edition T-shirts can be found at such upscale retailers as Barney's New York, Fred Segal, Ron Herman and Theodore. The shirts are also available online at trunktk.com. "People pay for things that are aspirational brands," Cinq CEO/creative director Brad Beckerman explains. "These T-shirts are very special. The retail price is justified because if people found the original T-shirts, they should

expect to pay at least \$400."

Trunk says that many of its items are on back order.

## CELEBRITY FANS

The shirts have become popular among celebrities, including John Mayer, Dave Matthews, Liz Phair, En Vogue and the Roots.

Met Ryan reportedly insisted on wearing a Trunk vintage Mötley Crüe T-shirt for her photos in *Time* magazine's March 2004 issue. Sports guitarist Nick Valensi wore a Billy Idol T-shirt from Trunk when he appeared on *Spin's* December 2003 cover.

Trunk also counts Kid Rock, Britney Spears, Diddy, Mya, Nas, Jewel, Coldplay and Sheryl Crow among its customers. Beckerman adds, "At some point, we may have a mid-tier product that we could bring to the masses. But right now, our philosophy is to start at the higher end."

So how did a startup business get so many top artists for its T-shirts?

"I'm not going to tell all my trade

secrets," Beckerman says with a laugh. He credits the relationships he has built over the years.

Beckerman was previously GM for sports licensing firm the Starter Corp., which was founded by his father, David Beckerman.

From 1994 to 1999, the younger Beckerman also gained experience as president/CEO of Groove Track Productions, an entertainment consulting company whose clients included the Hard Rock Hotel, Universal Studios and Disney World.

Beckerman says that Trunk's guarantee of quality is what attracts people to the brand.

## UPDATED DESIGNS

"Artists are also tired of having their brand names associated with low-quality apparel. We put a lot into our garments... We even use a lot of the same fabrics as the original shirts."

Trunk has also updated the rock T-shirts of yesteryear to include custom fits for women.

"Back then, rock T-shirts were made mostly for guys. Trunk T-shirts are made to uniquely fit the needs of men and women," Beckerman notes.

One of the retailers selling Trunk merchandise is the boutique Dori in Studio City, Calif. The store was featured on MTV's "Newlyweds" when the real-life couple's co-star, Jessica Simpson, showed a Doors T-shirt there for her husband, Nick Lachey. Simpson wore the T-shirt at a concert in Georgia last year.

Dari manager Tiffany Wendel reports: "The Trunk merchandise is doing better than average for a new brand. The Trunk items are very authentic and have a good fit. They also have some of the best bands for their shirts, and they have great graphics."

Beckerman says the Trunk name was inspired by the idea that people keep their most prized possessions in trunks.

Wendel agrees that the vintage look is in demand, which she says is why Trunk T-shirts are selling well.

"No one wants to look like they have a brand-new T-shirt," Wendel says. "They want the look that looks like they've been in a closet for years."

Trunk will be expanding in the coming months. Beckerman says the company is launching a children's spinoff brand, mini-Trunk, later this year. It is also launching vintage denim apparel, such as jackets, leather wear, belts and other accessories.

Pop/Rock singer Phyllis has also signed on to launch Trunk's modern classic line. The marketing campaign for everything Trunk will include cross-promotion of Trunk's current self-titled album in selected stores that carry Trunk, as well as a print-ad campaign in such national magazines as *Rolling Stone*.

"Vintage is hot," Beckerman concludes. "When people wear vintage clothes, it's not about being trendy. It's about a lifestyle."

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# 'The Live-Music Business Is Very Much Alive And Vibrant'

BY SUSANNE AULT

LOS ANGELES—Peter Grosslight has been immersed in the live-event scene for nearly three decades.

The co-founder of Triad Artists, Grosslight has been senior VP and worldwide head of music for the William Morris Agency since WMA acquired Triad in 1992.

From his office in Los Angeles, Grosslight oversees 63 WMA agents handling an elite roster that includes the Eagles, Eminem, Snoop Dogg, Sheryl Crow, Willie Nelson, Hank Williams Jr., Brooks & Dunn and Simon & Garfunkel.

With Grosslight at the music helm, WMA has maintained its position as arguably the world's most powerful talent agency—even as the competition has grown. Among Grosslight's WMA innovations are the opening last year of a Miami office aimed at attracting Latin music talent. Recent wins include top-grossing tours by Simon & Garfunkel and the Eagles and such signings as Van Halen and Trans-Siberian Orchestra.

Clear Channel Entertainment VP of touring Brad Wavra is steadfast in his admiration for Grosslight. "Peter has that delicate balance of being tough, smart and fair. That's why he's at the top of the heap," Wavra says. "When the things [artists] ask for are unreasonable, at the risk of losing the client, Peter will tell them the truth."

**Q:** Your agency held its first Grammy Awards party in February. What does this signal to the music industry?

**A:** Think it adds an element to the music industry that emphasizes the fact that, notwithstanding the woes that are commonplace in the record business, the live-music business is very much alive and vibrant. Audiences want to go to concerts as much or more than ever. That there's been a downturn in record sales has nothing to do with the live experience. We wanted to celebrate that we are a healthy industry.

**Q:** With touring growing in importance to a musician's career, are there new responsibilities that agents have for their acts?

**A:** I think we've always had the same responsibilities. I don't think that part has changed. I think there is probably a heightened attitude in the minds of artists and managers that the bulk of their income in current times is going to come from touring. I do think the agent's role, while always important, has become even more important in the current climate.

**Q:** WMA has a reputation for having a strong stable of rock, hip-hop and country acts. Is that shifting in any way?

**A:** We are expanding. We have a large client roster and a very large music division. And we focus on virtually every area of music—contemporary, adult contemporary, country, urban and Latin [among others]. For example, we are the first agency that opened an office in Miami. There are 35 million-plus Hispanics [in the United States], which makes this one of the largest Spanish-language-speaking countries in the world.

**Q:** As major labels cut their rosters and reduce tour support, will WMA be taking fewer risks in terms of artist development?

**A:** We have always been in the artist-development business. The agency's artist-development investment is sweat equity. But we have a very large infrastructure and overhead to book developing acts. We are losing money at that stage. That's how we invest.

With diminishing tour support, artists are having to make compromises on the road. Some are having a more difficult time getting on the road. But we provide everything we can to make that possible.

**Q:** How will the market fare this year with the summer concert season?



## The Last Word

### A Q&A With Peter Grosslight

#### Peter Grosslight: Career Highlights

- 2003: Resurrects Lollapalooza tour with founder Perry Farrell.
- 2003: Opens William Morris Agency office in Miami to focus on Latin music market.
- 1994: WMA act the Eagles kick off landmark reunion tour.
- 1992: Named senior VP and worldwide head of music for WMA, following WMAs acquisition of Triad Artists.
- 1984: Launches Triad Artists with several partners following merger of Regency Artists and two other companies.
- 1975: Teams with former law partner Richard Rosenberg to create Regency Artists, which becomes one of the largest personal-appearance agencies in the United States.

**A:** I think it is going to be a healthy market—certainly as good as last year and maybe better. The economy is strong enough, so there's no general economic conditions that would indicate any negative impact on the concert market. Every concert year depends substantially on which artists tour. Some years are bigger than [others]. That's been my experience in nearly 30 years of doing this.

**Q:** Which WMA acts will go out in 2004?

**A:** The Eagles; Van Halen; Luis Miguel; Korn; Snoop Dogg; 50 Cent; Simon & Garfunkel; Crosby, Stills & Nash; Ludacris; the Roots; Cypress Hill; a Stray Cats reunion. Whitney Houston will do

a few shows in Germany. The Pöbes reunion will be very exciting.

We are [working] on developing a number of new touring properties, in addition to Lollapalooza, which we've been involved in since my days at Triad. One is being in business with the Marley family to put out a festival tentatively called Marley Family Presents Roots, Rock, Reggae, Smokin' Grooves may go out again this year. We're also working on a children's package. We're attempting to develop properties that can be annual events.

**Q:** Even though Lollapalooza had dates canceled last year, it is returning this summer. Any key changes planned for 2004?

**A:** There are a couple of key changes in the works, and we are trying to do some things that are very unique. [At press time, Grosslight said details would be announced soon.]

**Q:** Who is on your wish list to come out on tour?

**A:** We would love OutKast to tour. That's No. 1 on the wish list. But I can't speculate on the possibility of them touring.

**Q:** High ticket prices are an issue within the industry. Promoters blame high artist guarantees. With agents working to determine guarantees, what do you think of pricing these days?

**A:** It's unfair for promoters to say that the only reason for high ticket prices are high guarantees. The general cost of producing a major tour on the road and the local cost of producing and promoting a show on the promoter side also contribute to the escalation of ticket prices. And there's also surcharges and Ticketmaster convenience fees. All these things have combined to raise ticket prices to record levels.

It is true that we are very sensitive to ticket prices when we are making deals. We certainly advise our clients as to what we think is the appropriate ticket price in the marketplace. Let's put it this way: Auction outlets like eBay are selling tickets [worth] a quarter of a billion dollars. For the best tickets, consumers are willing to pay substantially over face value.

So, ticket price isn't the issue—supply and demand is the issue. The artists get a bad rap for being the only cause of high ticket prices when they are only part of the equation.

**Q:** What other key challenges does the touring industry face?

**A:** To present a first-class show by a major artist, the actual production costs have skyrocketed. That makes it more difficult to put out as many shows with a first-class production at relatively reasonable ticket prices.

**Q:** Will that problem be resolved anytime soon?

**A:** I think it's just a fact of life. Technology increases, and artists want to have the latest and greatest, and the audience wants to see the latest and greatest. And the latest and greatest is expensive. It's hard to avoid those rising costs. I do think that we'll see more varying ticket scaling from front to the back of the house. I think possibly that the best tickets will be a bit higher than they currently are, and the less attractive tickets will be less than they are.

**Q:** What changes do you see in the WMA music department during the next five years?

**A:** I see an expansion in the role of the agent and the agency into additional areas of service to our clients. I see growth and diversification as the mantra for the future. For example, perhaps managing data on artists' behalf, helping manage their Web sites. We're a focal point for a lot of their activities. We have a bigger infrastructure than management companies, so most management companies have to go outside their company to obtain additional services artists require. So why not just come to your agency?

# Celebrando su Quinceañera



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